The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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FLO LEWIS

THE NATIONAL THEATRICAL WEEKLY

TRIXIE FRIGANZA

In Her New Act

MY LITTLE BAG 'O TRIX

By NEVILLE FLEESON
and ALBERT VON TILZER

NOW PLAYING THE ORPHEUM CIRCUIT

The NEW YORK CLIPPER
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EQUITY RAISES DUES AND FEES GUARANTEES NO CONTRACT JUMPS

Three-Hour Meeting Held on Sunday of Great Importance—Dues and Fees to Cover Annual Shortage of $11,000 and to Prepare for Fight with Managers in 1924.

The guaranteeing of damages to managers up to an amount equal to two weeks' salary in case of contract jumping by actors, and the raising of initiation fees to $25 from $5 to new members in the legitimate field and of dues from $12 to $15 were some of the important matters which were disposed of at the special general meeting of the Actors' Equity Association held on Sunday afternoon at the Forty-eighth Street Theatre.

This meeting lasted for three hours, and is said to have been one of the most important and exciting meetings held by Equity since the memorable meeting several years ago, when John Emerson defeated Wilton Lackaye for presidency of the association. Although less than 1,000 members attended the meeting, much interesting debating was done from orchestra of the theatre by the members, who made some suggestions about the operation of Equity which excited enough interest to call for a vote by the attending members.

The motion to authorize the Equity council to pay out of the organization funds, damages up to two weeks' salary of actors guilty of contract-jumping and the motion to raise the entrance fees and dues, were adopted by acclamation.

The guaranteeing of damages in contract-jumping cases is a strategic move on the part of Equity, as it amounts to practically bonding the good faith of Equity actors, equalling in a large degree the bond covering two weeks' salaries which Equity demands in many cases from independent managers. In the event a manager puts in a claim for damages caused by the failure of an Equity member to fulfill his contractual obligation by leaving a company without notice or not reporting for work when signed the matter will be reviewed by Equity and if the claim is upheld the manager will be paid from the association's coffers. The guilty actor will then be made to pay to Equity the amount of damages awarded to the manager.

The reason for the raising of the initiations fees and dues was, as explained by Berton Churchill, committee chairman, because Equity has been operating at a loss. There has been a loss of $11,000 each year, according to Churchill's report. Dues will be $15 a year, instead of $12, as at present, beginning on December 1. New members in the legitimate field will have to pay an initiation fee of $25 and new members in the tent, repertoire, tabloid fields and junior members will have to pay an initiation fee of $10, beginning December 1. At present the initiation fee for all classes is $5.

When Berton Churchill had made his report regarding the $11,000 loss in operation each year, a member in the audience arose and asserted that the motion-picture employment bureaus which were operated in New York and Los Angeles were of no value at all, and cost the association a great deal of money. He cited, as an example of the alleged inefficiency of the New York employment office, his own experience with it. He said that when he had gone to this office and asked about a certain part in a picture about to be made, based on a play in which he had appeared on the speaking stage, he was told that there was "nothing doing." Soon after, however, he said, two agents sought him out and were very anxious for him to accept a job to play this very same part in the movie production he had inquired about.

This member's statements were received with interest by the meeting, but President John Emerson, who acted as chairman, said that the employment bureaus would be maintained for a little while longer in order to give them a fair chance to prove their value, and if no change for the better was seen, they would be done away with, thus affecting a large saving in expenses.

Another member, when the motion to raise the dues and initiation fees was up, suggested that the practice of granting life memberships to those who paid a lump sum amounting to ten years' dues, be discontinued or changed. He thought that life members should pay at least twenty years' dues. His suggestion, however, was not acted upon, the general opinion being in favor of the present plan.

Berton Churchill called attention to the fact that it would be wise to prepare for the fight with the managers, which seems inevitable after the expiration of the Equity Producing Managers' Association agreement in June, 1924, by accumulating a large sum of money, and this was one of the factors in the unanimous vote for the raising of fees and dues.

Others who spoke were Frank Gillmore, executive secretary; John Emerson, who told of the conditions of the actors in Europe and England, as he had observed them on his recent visit to these countries; Paul Dullzell, assistant executive secretary, and Grant Mitchell.

The appointment of Augustus Thomas to the position of leader of the P. M. A. also received considerable attention from the speakers. Thomas was chosen, it was said, so that when the fight came in 1924 his prominent position in public life would enable him to make a good bid for public sympathy for the managers.

Will H. Hays, head of the Motion-Picture Producers and Distributors' Association, was co-operating with Equity in the endeavor to obtain the assent of the producers to the introduction of a standard contract, it was said by Mr. Emerson. This will help Equity to more fully organize the motion-picture field, he said.

With regard to the guaranteeing of damages to managers in cases of contract-jumping, Frank Gillmore said:

"This new ruling is in accordance with Equity's fundamental policy to work for the betterment of the theatre and to pro-

(*Continued on page 6*)

GERMAN ACTORS GO HUNGRY

The old pun about actors seldom eating has come to be a stern reality with the show folk of Berlin, according to Frank Reicher, former Theatre Guild director, now with the Selwyns, who returned from a five-weeks stay in the German capital last week. Theatre managers have raised salaries weekly to keep up with the soaring prices and decline of the mark, but many actors go hungry, and conditions in the legitimate theatre are squalid beyond comprehension.

"Honestly," said Mr. Reicher, "actors have told me that when they were fortunate enough to have a ham sandwich for luncheon at rehearsals, they hadn't the heart to eat it before the stage hands. One hears constantly recurring reports of prosperity in Berlin, but those reports come from superficial conditions. The real tragedy of poverty lies in the struggle of minor actors to obtain food enough to keep on working."

Mr. Reicher said the summer casts of plays now running in Berlin showed him the poorest acting he has ever seen. He made the trip for the Selwyns, to supervise the transfer of the settings for "The Mysterious Tales of Hoffman," to New York for their production.

NO MUSIC WANTED

HENDERSON, Ky., Sept. 25.—The Christian Church at Bordley, Union County, recently installed an organ after several months of wrangling among the congregation.

Today a mass of smouldering embers was all that remained of the organ! It had been removed from the church, taken into the yard, chopped into pieces and set on fire.

Reports state that a woman member of the congregation irritated because of the installation of the organ, had destroyed it.

MUSICIANS' STRIKE SETTLED

CLEVELAND, O., Sept. 24.—Striking musicians in 131 neighborhood moving picture theatres returned to work last week following a wage agreement. The strikers were out two weeks.

The new scale will be $46, a week, a 20 per cent increase over the old scale. The musicians had asked for a weekly scale of $50. All of the neighborhood houses during the strike showed pictures without music. Downtown houses were without music for only three days before reaching a separate agreement.

ENGLISH PLAY IN STOCK

PROVIDENCE, Sept. 26.—The Jesse Bonstelle stock company will open here next week for its new season. The principals are Ann Harding and Noel Tearle. The opening presentation next Monday night will be Pinero's "The Enchanted Cottage," which was seen in London last year. This will be the American premiere of this play.

BARS PICTURE OPERATORS

OTTAWA, Ont., Sept. 25.—Motion picture men today were denied permission to film the interior of the Canadian House of Commons. Speaker Lemieux, when his consent was sought, stated that such a procedure would not be in keeping with the dignity of the Parliament.

"LAST WARNING" A THRILLER

STAMFORD, Conn., Sept. 23.—"The Last Warning," the melodrama by Thomas F. Fallon, which opened here on Friday night, preparatory to its New York showing, is the sort of thrilling, exciting, novel play which so many producers have been desperately trying, with but little success, to produce for the past two years. It has all the elements so dear to the hearts of the public, which loves a mystery play, and what is more, is possessed of several distinct novel situations that add greatly to its value.

The cast of players which interpret the story of the play, which is based on "The House of Fear," by Wadsworth Camp, is headed by Robert Edeson, Marion Lord, Ann Mason and Barbara Morgan. Others who play their smaller parts very well are Kathryn Lawrence, Henry Mowbray, Louie Mountjoy, Clarence Derwent, Victor R. Beecroft, Bert E. Chapman, Charles Penman, James Hughes, Alfred Van Buren and Dewey Robinson.

The story of the play is about a retired detective, who in order to break the monotony of a humdrum existence, becomes a theatrical manager and reopens a theatre which is popularly reputed to be haunted and has been closed for some time. The first scene takes place in a manager's office, while the succeeding scenes take place on and behind the stage of Woodward's Theatre, the haunted house. In the stage scenes, a play within the play is unfolded, with the audience really playing an important part in the story, as part of the action takes place before the footlights. The last act shows the progress of the play produced by the ex-detective, "Coward's Fare," which is a play of a century ago, laid in England. The scene of this secondary play is laid in a tavern, where a famous politician comes to spend the night with his sister-in-law, and is later joined by his wife and others. Startling things then happen, with the important one being the sudden death of the leading man right on the stage from some unknown cause. The detective-manager solves the mystery of the haunted theatre, showing why certain people wanted it kept closed, and also lands the cause of two murders, with the playing ending abruptly at this point.

STOCK BACK IN POLI'S

WATERBURY, Conn., Sept. 25.—Poli's Theatre, which had been playing road attractions since its opening several weeks ago, will revert to playing stock productions in two weeks. The road shows have not fared well here this season, the only show to get a good break having been George M. Cohan's "So This Is London," which played a one-day engagement in Waterbury prior to its New York opening.

THIS IS VAUDEVILLE

SAN FRANCISCO, Cal., Sept. 25.—At the Golden Gate Theatre last week the performers represented an unusual array of nationalities. There was an Indian maiden, Irish comedian, three Jewish actors, two Russian girls, three Japs and a Chinese Jazz band composed of fifteen Orientals.

STOCK AT METROPOLITAN

CLEVELAND, O., Sept. 25.—The Metropolitan Theatre, a motion picture house, has been acquired by Robert McLaughlin, who will inaugurate a season of stock plays.

SIX NEW SHOWS BRING BDWY'S LIST UP TO FORTY-FIVE

Few Houses Dark and New Shows Coming in Next Week Will Open All of Broadway's Theatres—Poor Business Has Held Up Season's Opening

The week of September 25 finds six additions to the fast growing list of plays on the Broadway stage. Saturday will find forty-five productions on the boards, but a few of these, the most notable of which is the "Music Box Revue" will close on that day.

The first of the new productions is "La Tendresse" by Henry Bataille, which was presented on the coast by Henry Miller during the Summer and which came to the Empire Theatre on Monday night with Henry Miller and Ruth Chatterton as the co-stars. This play was first produced in Paris, just before Bataille's death and was acclaimed a success. It is a story of the battle between the senses and the spirit, depicting the tenderness of love that persists after the first passion has worn off. The supporting cast are Marguerite St. John, H. Cooper-Cliffe, Ronald Colman, A. G. Andrews, Sydney Rigga, Juan de la Cruz, William Hanley, Edward Mackay, Mary Fowler, Elmer Brown, Norma Havey, William Pearce, Elfin Finn and Louis La Bey.

At the Playhouse, also on Monday night, Arnold Daly appeared in "On the Stairs," a mystery play from the pen of William Hurlbut, presented by Joseph E. Shea. Daly plays the part of an East Indian crystal gazer. In his support are seen James Crane, Margaret Dale, Frances Anderson, Mrs. Charles G. Craig, Fuller Mellish, Bennett Southhand, Effingham Pinto, Lionel Glenister and Thomas A. Braidon.

The third production that opened on Monday night was "Spite Corner," the latest work of Frank Craven, with Madge Kennedy starred and Jason Robards in the principal male role. Craven himself played the male lead when the play was tried out. It was presented at the Little Theatre by John Golden.

Tuesday saw only one opening, that of the long promised premiere of Ethel Barrymore under the Hopkins banner. Her latest vehicle, "Rose Bernd," which filled the Longacre last night with the usual society following that attends all of the Barrymore openings is the English translation of the play of Gerhart Hauptmann. Miss Barrymore, according to present plans, will remain at the Longacre Theatre for two years, giving a repertoire consisting of plays by Hauptmann, Ibsen, Shakespeare and O'Neill. Ludwig Lewisohn has made the present translation and Robert Edmond Jones designed the scenery and costumes. The play is more or less a psychological study of the forces governing society. In Miss Barrymore's support are Dudley Digges, McKay Morris, William B. Mack, Doris Rankin, Charles Francis, Anita Rother, Anna Zwilinoff, Edward LeHay, Wilson Day, Irene Shirley, John Burkell, Gregory Robins, Edmund Bowen and Virginia Langton.

To-night, Wednesday, at the Gaiety Theatre, Charles Dillingham will present "Loyalties," the new Galsworthy play. It is a study of the codes and ethics of various people and the resultant difficulties when these codes and loyalties come into conflict. The cast consists of Charles Quatermaine, James Dale, Felix Aylmer, Laurence Hanray, Victor Tandy, Henry Carvill, Wilfred Seagram, Deering Wells, Henry Morrell, Diana Bouroon, Jeannette Sherwin and Cathryn Young. Basil Dean staged the play. He was the London producer.

LEFFLER BOY'S MOTHER DEAD

Mrs. Kate Leffler, mother of John Leffler, well known theatrical manager, of the producing firm of Leffler & Bratton, died last Thursday after a short illness. Mrs. Leffler, who was eighty-five years of age, was taken suddenly ill with heart trouble at her home in Sheepshead Bay last Monday, and passed away quietly on Thursday afternoon.

Besides her son John Leffler, Mrs. Leffler is survived by six other children, two others also being in the theatrical business. George Leffler is connected with the William Harris offices and Benjamin Leffler is a member of the technical staff of the Hudson Theatre. Mrs. Leffler was buried on Sunday in the Linden Hill Cemetery, services being held in the chapel there by Rabbi Kranz, of the Central Synagogue.

FROHMAN GOES TO CALIFORNIA

Daniel Frohman, president of the Actors' Fund of America, left for Hollywood, California, yesterday, on the invitation of a committee of 150 of the moving-picture artists in that section, to assist in a monster outdoor benefit in behalf of the Actors' Fund.

He will stage an outdoor performance in the vast Hollywood Bowl of "Midsummer Night's Dream," with the bigest stars of the motion-picture industry.

NEW EQUITY CARD OUT

A new form of membership card is being issued by the Actors' Equity Association, which has found several cases in which the cards at present in use have been wrongfully duplicated. On the new card the dues payments are checked off by perforations, thus also eliminating most of the possibility of errors being made.

STOCK IN MINNEAPOLIS

MINNEAPOLIS, Minn., Sept. 25.—The Shubert Theatre here, under the control of Finkelstein & Ruben, will open on October 1st with a stock company. William C. Masson, well known stock manager, arrived here last week with the company he will manage at the Shubert, composed of Ninita Bristow, Edward Poynter, Doris Underwood, Arthur Behrens, Frank Farrington, Jessie Brink, John P. Sullivan, Ruth M. Lee, John Todd, David Monroe and Francis Fraunie. The first production will be "The Mountain Man," which will be followed by "Enter Madame," "The National Anthem" and "East Is West."

"IT IS THE LAW" NEW PLAY

The It Is the Law Corporation was formed last week to produce "It Is the Law," a new play by Elmer Rice and Hayden Talbot, Sam Wallick, formerly manager of the Fulton Theatre when it was operated by Mrs. Henry B. Harris, is one of the incorporators and main stockholder of the corporation, which was organized through the law offices of Bickerton, Wittenberg & Fleisher. "It Is the Law" will go into rehearsal in a few weeks.

WHERE IS VICENTE SUAREZ?

Anyone knowing the address of Vicente Suarez is asked to notify the office of the Chorus Equity Association on West Fifty-first street. Suarez, who is a Spaniard, was last heard of over a year ago, when he played as a clown with the Ringling Brothers Circus. A number of pleading letters from his aged mother in Spain have been received by Equity, asking the organization's officials to please endeavor to locate him.

PLAN JUNIOR CHAUTAUQUAS

The Chautauqua Managers' Association of America and Canada are planning a national Junior Chautauqua organization. An advisory committee of four of the best known authorities on young people's development will assist them in making this national movement a success. The committee includes Dr. Owen R. Lovejoy, general secretary of the National Child Labor Committee, Washington, D. C.; Dr. Josephine Baker, director, Bureau of Child Hygiene, Board of Health, New York City; Dr. Elbert Fretwell, Professor of recreation, Teachers' College, Columbia University, New York City, and O. H. Benson, director of Junior Achievement Bureau, Eastern States League, Inc., Springfield, Mass.

The Junior Chautauqua enrollment now numbers 1,000,000 boys and girls between the ages of six and fourteen. Its activities are conducted in connection with the regular Chautauqua programs now held in 9,000 towns in every state in the United States, and reaching 10,000,000 people annually.

The Junior Chautauqua activities are especially planned for the children of the smaller towns and cities. The weekly Junior program includes games, stories and pageantry under the direction of a trained leader.

Although similar entertainment for children was provided, in so far as possible, in many towns in previous years, this is the first attempt to handle a national program.

ROOF CLOSING DECISION RESERVED

Decision was reserved last week by Judge Martin T. Manton, in the Federal District Court, in the proceeding brought by William Hayward, Federal District Attorney, to obtain the immediate closing of the Paradise Roof, formerly called Reisenweber's, at Eighth avenue and Fifty-seventh street. The district attorney charged that the Volstead act was repeatedly violated there.

Testimony of witnesses on both sides was heard by Judge Manton, among them being Capt. Raymond Noyes, a banker who told of "expensive entertainments," held at the place in question, and identified checks totaling $2,500 for all of the entertainments.

Witnesses for the defense declared that they had seen policemen "plant" a bottle of whiskey in the place when it was raided August 23. The manager and waiters of the restaurant denied that liquor has been sold in the place.

Nine patrolmen who have been on the raided premises on different nights since the raid testified that they had seen no liquor sold during that time; neither had they seen any intoxicated persons about the place.

COLLISON TO PRODUCE PLAY

Willson Collison, author, has entered the rapidly growing ranks of Broadway producers, his first production being called "Sweet Petunia," which is already in rehearsal and will open out of town in a few weeks. The cast includes Clarke Silvernail, Paul Nicholson, Albert Sackett, John C. Kline, Arthur Linden, Gerald Rowan, Lilian Walker, Myra Hampton, Florence Chapman and Anzonetta Lloyd. The last-named actress is the wife of Collison.

WALLACE GETS "EVERGREEN LADY"

"The Evergreen Lady," Abbe Merchant's play, which was announced for production by William Harris, has been taken over by David Wallace, formerly press agent for Harris, and will go into rehearsal soon. The Wallace Producing Co., Inc., has been organized by Wallace, through the law firm of Bickerton, Wittenberg & Fleisher.

JEWISH ART THEATRE RE-OPENS

The Jewish Art Theatre opened Monday night with the first presentation of "Andersh" (New Worlds), by H. Leivick, author of "Rags." The production is by Maurice Swartz who also has the leading role in the play. The show is being billed as a dramatic oddity, is in five scenes, each of which is supposed to be a little drama in itself.

CHICAGO SHOWS DOING WELL

CHICAGO, Sept. 23.—The theatrical event of the week was the opening of the Selwyn Theatre. Although the house has a small seating capacity, everyone of importance in civic affairs, as well as the elite, were there.

Mrs. Leslie Carter and John Drew in "The Circle" were enthusiastically received and the show has taken hold here. All the theatres have shown a decided increase with all houses going except the Central and the new Harris, which will open for the first time next Monday night, October 2, with "Six-Cylinder Love" as its initial attraction.

"The Rubicon," which is now at the Olympic, will move over to the Central Monday evening to make way for Fritz Leiber, who will occupy the Olympic beginning Monday night. The public has taken renewed interest in the theatre and all houses have had a noticeable increase in attendance. That cleverly acted comedy, "The Dover Road," which is now at the Playhouse, is settled here for a long run. Al Jolson in "Bombo" is doing capacity business; so is Ed Wynn at the Illinois. "Just Married" is entering its last week at the La Salle. October 2 will see "Under False Pretenses," with Leo Ditrichstein, take over this house. Pauline Frederick will close her engagement here in a few weeks. It is doubtful if she will take her present production elsewhere after this run. On November 4 Frank Craven in "The First Year" will move into the Woods, following Miss Frederick, and the next night the Studebaker will offer "The Hairy Ape." Marjorie Rambeau in "The Goldfish" is at present entertaining her many admirers at this playhouse.

"To the Ladies," with Helen Hayes, at Cohan's Grand, has taken on new life with increased attendance over last week. "Good Morning, Dearie" is also doing a better business. "Thank U" at the Cort has shown a decided increase in box-office receipts. H. B. Warner in "Bull Dog Drummond," at the Powers, no doubt will remain here a long time. The same can be said for "The Cat and the Canary" at the Princess, which is thrilling audiences at each performance. Frank Bacon enters his fifty-seventh week at the Blackstone, and "Strut, Miss Lizzie" is doing only a fair business at the Auditorium and closes on Saturday. Cecil Lean and Cleo Mayfield close tonight at the Great Northern.

RE-WRITING "LONELY WIVES"

"Lonely Wives," is being re-written by Martin Brown, who is the author of "The Exciters" and whose own effort "A Gentleman's Mother" is also in process of being re-vamped, under the direction of A. H. Woods.

Charles Ruggles and Wanda Lyon in the leading roles of "Lonely Wives," have been seen out of town in two tryouts recently. When the comedy is re-written it is expected to come to New York sometime in October.

LUCKY STRIKE CIGARETTE
IT'S TOASTED
It's toasted. This one extra process gives a delightful quality that can not be duplicated

NO FREE SEATS FOR ACTORS AT EQUITY PLAYERS' SHOWS

48th Street Theatre Which Will House Plays of the Equity Players, Inc., Will Charge Admission to All—Equity Members Must Pay as Well as Public.

Equity members will not be admitted free to the performances to be given of the productions made this season by the Equity Players, Inc., at the Equity-Forty-eighth Street Theatre. Equity Players, which was organized by members of the Actors' Equity Association and is being largely financed from the ranks of Equity, will charge only 50 cents and 25 cents for gallery seats, and it is pointed out by the organization's officers that this gives the Equity members a chance to see the plays to be given at practically the same rate as they would have to pay for the ten per cent tax on free passes given them by New York producing managers.

The large membership of Equity, it is pointed out, makes it impractical to allow them all in without charge, and Equity members, moreover, will be glad to realize that fifty per cent of the admission price they are paying to see the plays produced by Equity Players will go to the benefit of their association.

When several New York producing managers declared last year that they would no longer recognize the customary right of actors to receive free seats to Broadway plays, the Actors' Equity Association rebuked them, calling attention to the fact that the study of the performances of other actors was a part of the training of young members of the profession.

In its current issue of the monthly *Equity*, editorial comment is made upon the published report to the effect that the ten per cent tax on theatre passes goes towards paying the $25,000 yearly salary of Augustus Thomas, the recently appointed head of the Producing Managers' Association.

". . . . we acclaim the news," the article says in part, "that now the P. M. A. has a cogent reason for passing the profession when business permits."

At the special general meeting held by Equity at the Forty-eighth Street Theatre on Sunday afternoon the question of admitting members free was taken up. The general opinion was that Equity members should not be admitted free, since gallery seats were priced so low, but some members believed they should be. The question was not put to a vote, however.

CRAIG STOCK CLOSES

BOSTON, Mass., Sept. 25.—The John Craig Stock Company playing at the Arlington Theatre here for H. H. Frazee, who owns the house, closed suddenly on Saturday night, after a run of but three weeks, with the members of the company due one week's salaries in lieu of notice.

The Arlington company was to have produced new plays, which, if successful, were to be presented on Broadway by Frazee.

"Oh! Joy," the all-colored musical comedy which played a few weeks in a tent at the corner of Eighth avenue and Fifty-sixth street, in New York, in which Whitney and Tutt are featured, opened at the Arlington Theatre on Monday night of this week, bucking the hit show, "Shuffle Along," now playing at the Selwyn Theatre.

At the offices of the Actors' Equity Association in New York it was stated on Monday that the money due the actors who were with the Arlington Theatre stock company would be paid to them by H. H. Frazee, with whom the contracts for the engagement were signed.

"LIGHTNIN'" TIME EXTENDED

CHICAGO, Sept. 25.—The time for "Lightnin'" has been extended again, and from present indications, Frank Bacon and his famous play will remain here as long as he did in the Gaiety Theatre, New York. Tickets for Thanksgiving and Christmas are now on sale at the Blackstone, where the piece, since its opening over a year ago, has been playing to capacity almost every week.

McLAUGHLIN TO PRODUCE

CLEVELAND, O., Sept. 25.—Robert McLaughlin, local theatrical man, will become a producer shortly, having acquired the rights, with Gregory Kelly, of Booth Tarkington's play, "Bristol Glass," recently produced here in stock. Messrs. Kelly and McLaughlin will stock as soon as the former who is now playing in "The First Year," is relieved of his post.

FIXING "PLENTY OF PEP"

The Max Spiegel unit show "Plenty of Pep" was brought into New York last week for recasting and rehearsals. Weston and Elaine, and Romeo and Harris are out of the cast and their places are being filled by Townes and Franklin and Chapelle and Stinette.

SHERIFF TRAVELING WITH SHOW

A deputy sheriff from Holyoke, Mass., started traveling last week with the all-colored musical show, "Dumb Luck," starring Moss & Frye, which is now playing one-night stands in New England. The officer of the law went with the show last Thursday when it left Holyoke for Worcester to fulfil its engagement at the special instance of Jack Randolph, proprietor of Jack's Clothes Shop, of 160 West Forty-sixth street, who put an attachment on the box office and production last Wednesday for a bill of $475 due him as a balance on about a score of tuxedo suits he supplied for Moss & Frye and the chorus men in the show.

The Louis Rosen Producing Co., Inc., is the owner of "Dumb Luck," and the attachment proceedings were brought against it. The matter of the $475 claim was to be settled at a trial in the local court in Holyoke early this week.

MIDGIE MILLER LEAVING "SPICE"

PHILADELPHIA, Sept. 25.—Midgie Miller, one of the featured players in "Spice of 1922," now playing here, has handed in her notice to the management of the company, and will leave it next week. Miss Miller and the management could not agree over the question of salary, it is said, she refusing to take a cut. When "Spice" first went out, Miss Miller was supposed to get 1 per cent of the gross business, but after the show had made such a big hit in New York, and after she was out of the cast for a short time because of a small injury received while dancing, she was put on a straight salary arrangement. "Spice" is booked to play Newark, N. J., next week.

NEW LITTLE THEATRE RULING

A new order issued by the Executive Council of the Actors' Equity Association last week rules that when professional actors appear in performances given by "little theatres" they cannot work with non-Equity professionals. This does not mean that the amateur actors must join Equity, but that when professional actors are engaged all of them must be Equity members. This is the first occasion Equity has officially recognized the "little theatres" in its rules for the operation of Equity Shop.

ROAD "FOLLIES" OPENS

The "Greenwich Village Follies" road company opened its tour on Monday night at Waterbury, Connecticut. The show will tour through New England, the south and the west.

RICE LOSES "COMEBACKS" SUIT

The suit for $250 alleged to be due as commissions on the veteran act, "The Comebacks," which was brought by Edward LeRoy Rice, Broadway character, against Milton Hockey and Howard Green, the producers of the act was decided in favor of the defendants last Friday in the Ninth District Municipal Court.

The case was tried before Judge Lauer and a jury which rendered the verdict against Rice. Attorney Arthur Driscoll, of the firm of O'Brien, Malevinsky & Driscoll, appeared for Hockey & Green, with Leon Laski representing the plaintiff.

Rice alleged that he was to have been paid $20 each week that "The Comebacks" act worked in return for his services in rounding up the old-time performers in the act, but Hockey & Green contended that he was only to get $15 weekly, which they have been paying him regularly.

It was brought out at the trial that the idea for the old-timers' acts had originated with Hockey & Green, who retained Rice, well known among the old vaudeville and minstrel performers, to locate the old actors. Rice, it was alleged, had also been retained to get the people for another Hockey & Green act, "Stars of Yesterday," for which he was to be paid $25 each week, but the producers refused to pay this money to him when they found out that Rice was not, as they claim, loyal to them, having endeavored to obtain the old actors' permission to act as their manager, so he could get them more money. This allegation was denied by Rice.

Rice also has brought suit for $25 weekly on the "Stars of Yesterday" act, but the trial of this action will not take place until next week, also in the Ninth District Municipal Court.

SALARY RAISE FOR ACTORS

Players apearing in Ann Nichols' comedy, "Abie's Irish Rose," at the Republic, were agreeably surprised last Saturday night. Upon receiving their pay envelopes each found a substantial tilt in salary. The story goes that when the piece was brought in, Miss Nichols promised an increase if business warranted. Actors meet up with more promising folk than those of any other field of endeavor and consequently accepted the remark with the proverbial grain of salt. When the raise came through they were flabbergasted. The increases are said to average twenty-five per cent.

UNIT SHOW FOR THE LINCOLN

Shubert vaudeville will go into the Lincoln theatre, Jersey City, on Thursday of this week. The Weber & Fields "Re-United" unit show will be the first attraction and opens on Thursday afternoon.

Vaudeville booked by Fally Marcus has been the policy of the house up 'til this week.

The Herman Timberg unit show "Frolics of 1922" plays the house the first half of next week.

ELTINGE SHOW OPENS MONDAY

BALTIMORE, Md., Sept. 25.—Julian Eltinge will open here at Ford's Theatre, in a new play with music, entitled "The Elusive Lady." The piece is by Gen MacDonough and Raymond Hubbell. Jacques Pierre will present Mr. Eltinge.

"HITCHY KOO" REHEARSING

The new edition of "Hitchy Koo," with Raymond Hitchcock as the star, was placed in rehearsal this week. Among those appearing in the cast are Audrey Maple, May Boland, Billie Ritchie, Jack Squires, Brender Bert and the Astairs.

NEW MONTGOMERY SHOW

James Montgomery's new musical comedy, without title as yet, will be placed in rehearsal next month. Mr. Montgomery has contributed the book, while Maurice De Paich has provided the score.

CHECKING UP THEATRE OWNERS

Examinations for the purpose of finding out the actual owners of the Stroud Theatre, Stroudsburg, Pa., are being conducted by the attorneys for Margie Gray, the vaudeville actress, who is suing for $100,000 damages for injuries resulting from a fall she took while playing at that theatre last year. Attorneys Anton Siegel and Herman F. Spellman represent Miss Gray, who is suing in the Westchester County Supreme Court. An order directing the examination before trial of a number of New Yorkers, said to be interested in the Stroud Theatre, was handed down by a judge of this court last week.

Margie Gray, who does a wire-walking act, was playing at the Stroud Theatre in March, 1921, when she fell to the floor, fracturing her spinal column, the fall being caused by defects in the floor, it is alleged. She was forced to be strapped in a plaster cast for ten months, it is claimed, and will not be able to work again.

The persons being examined are Abe Ulert, Maurice Goldman, Sidney Rothner, Louis Abramowitz and also the Huston Realty Company.

CLAIMS ACTS WERE "SMALL TIME"

Injunction proceedings were brought last week by the S. R. F. Amusement Company, of which Max Saxe is president, to restrain Oliver Bailey from interfering with the Sunday night vaudeville concerts which have been given for the past few Sundays at the Republic Theatre and which Bailey refuses to allow to be continued on the grounds that the entertainments offered have not been good enough. The S. R. F. Amusement Company contracted with Bailey for the rental of the Republic for vaudeville shows on Sunday evenings for the entire season, but Bailey contends that Saxe has not lived up to his agreement to present high-class acts. These concerts were booked by Fally Markus, and Bailey says the acts were small-time.

The arguments on the application for the injunction were held before Supreme Court Justice Wasservogel on Friday. Attorney Arthur Driscoll, of the law firm of O'Brien, Malevinsky & Driscoll, appearing for Bailey, the lessee of the Republic. Decision was withheld and will probably be handed down this week.

WANTS PULLMAN SURCHARGE CUT

The Interstate Commerce Commission, which regulates the railroad transportation rates, has been appealed to by the Actors' Equity Association to eliminate the surcharge on Pullman tickets. Frank Gillmore, executive-secretary, wrote a letter to Mr. C. C. McChord, Chairman of the Commerce Commission, last week, which read as follows:

"Permit me to inform you that the Actors' Equity Association feels that the surcharge on Pullman tickets is unjust, and that its imposition cannot logically be maintained.

"Since our members follow a peripatetic calling, this surcharge presses particularly upon them, and they have asked their Governing Board to use its best efforts to bring about a repeal.

"Therefore, in the name of the actors of the country, I beg you to use your best endeavors to do this, for I can assure you that most citizens consider this surcharge an unjust tax."

"OUT OF TOWN" OPENINGS

Among the new plays scheduled for out of town showings this week: Nora Bayes in "Queen of Hearts," Syracuse; "The Enchanted Cottage," an English play, Providence; May Robson in "Mother's Millions," in Buffalo; "That Day," the Belmont Theatre Company's production, in Lancaster, and Leo Ditrichstein in "Under False Pretenses," in Fort Wayne, Ind.

COHAN TO DO GOLF PLAY

One of the early productions to be made by George M. Cohan is that of a new play by Vincent Lawrence with the national game of golf as the subject.

AFFILIATED THEATRES CO. PLANS NAT'L ADVERTISING CAMPAIGN

$46,000 To Be Spent to Acquaint Public With Shubert Advanced Vaudeville and the Unit Shows—Producers and Theatres to Share in Expense

Beginning next week, the Affiliated Theatres Corporation, consisting of all the producers of Shubert units, for Shubert Advanced Vaudeville, will inaugurate a nation-wide campaign of advertising in order to make the theatre-going public acquainted with Shubert units and what they consist of. Thus far, $46,000 is the sum which has been decided upon to be spent in this campaign, of which $30,000 will be raised from the units and the houses playing Shubert vaudeville. Every show which is under the direction of the Affiliated Theatres Corporation, has been taxed with the sum of $400, and every theatre booking these units will contribute $600. Thirty shows and thirty houses, composing the circuit at present, will give a sum total of $30,000 to the advertising fund. The Affiliated Theatres Corporation itself will contribute $16,000, and out of this sum will pay for two full-page advertisements in the *Saturday Evening Post*, announcing Shubert vaudeville and its purpose.

This advertising campaign has been made necessary by the poor business done throughout the country by the various units which have opened thus far. The lack of patronage was found not to be due to any dissatisfaction with the shows, but in the fact that the actual public had not any definite idea of the existence of the new Shubert vaudeville, or what the composition of a unit show is. Both the Shuberts and the Affiliated Theatres Corporation have spent considerable money in the past year on advertising Shubert units, but instead of using this publicity towards attracting the attention of the public to the units, the money went to impress the theatrical profession with the importance of the advent of the Shuberts into the vaudeville field.

The $46,000 decided upon last week to be spent in advertising, is said to be but a beginning of other campaigns to follow. Before the current year is over, it is understood that over $100,000 will have been spent on paid publicity for Shubert units.

The individual producers of the units are in hearty accord with the advertising campaign. Practically all of them have stated that they will only be too gratified if, at the end of this first season of unit shows, their expenses and their profits bring them out with the balance even, in fact, they are ready to stand financial loss this season, should the money lost prove to be planted for good results with the coming seasons.

The campaign will fill a much-expressed want on the part of the Shubert unit managers, and the managers of the theatres in which they play. House managers are said to have reported to the Shuberts that in many cases the shows gave excellent satisfaction and that business improved as the week went on, but that the public did not seem to have a very clear idea as to the object and intent of the unit shows and had in many cases gone into the theatres expecting that the shows were of the vaudeville type presented in the Shubert houses the season previous.

These reports are said to have decided the Affiliated Corporation to launch the advertising campaign. Harold Berg, director of publicity for the Affiliated Theatres, will have charge of the campaign, supervising all the work.

LACKAYE MUST FILE ACCOUNTING

Wilton Lackaye, has been ordered by Surrogate Cohalan to show cause before him on October 3rd, why, as executor of his wife's estate, he should not be compelled to file an accounting with the clerk of the court.

This action is due to a petition filed by the Colonial Bank, Columbus avenue and West Eighty-first street, through its vice-president, George S. Carr, who claims that the estate owes the bank $340.24. According to the bank official, that sum represented what Mrs. Lackaye overdrew on her checks on her account there.

Alice Lackaye, wife of the actor, died at Long Beach, L. I., August 5, 1919. She was a native of Sedalia, Mo., and before her marriage, September 16, 1896, was known on the stage as Alice Evans. She left an estate of about $10,000 in personality, which estate was long ago placed in the hands of one of the transfer tax State appraisers for inheritance taxation, but which report has as yet not been filed, and by her will gave only $100 to her son, Wilton, Jr., and the remainder of her property to her husband, whom she named and who qualified as an executor.

DALY THEATRE ON 63RD ST.

Daly's Theatre will be the new name of the 63rd Street Music Hall when it is re-opened next week with "Dolly Jordan," as a tribute to the late Augustin Daly, America's foremost theatrical manager. Daly's Theatre, which stood at Broadway and Twenty-ninth street, was torn down several years ago.

"A SERPENT'S TOOTH" CLOSES

"A Serpent's Tooth," the John Golden production which starred Marie Tempest, the noted English actress, closed a run of one month at the Little Theatre on Saturday. Miss Tempest will return to England this week, but may return to appear in another Golden play. She broke off a tour around the world in order to appear in "A Serpent's Tooth."

HARRIS TO DO TWELVE

About a dozen plays are scheduled for production this season by Sam H. Harris, some of them now in rehearsal and others in preparation.

Although some of his plans are subject to change the following is his intended program: "Rain," by Somerset Maugham, now in rehearsal with Jeanne Eagels in the leading role; new "Music Box Revue," also in rehearsal; "Old Bill, M. P.," with Charles Coburn in the leading role, or possibly an English actor playing the lead; some sort of musical play for Duncan Sisters; "Secrets," the comedy now running London, and "The Vigil," the play for Mary Ryan.

Francine Larrimore may be seen in a new play, probably "Nancy Fair," by Catherine Chisholm Cushing. Two plays are now under consideration by Harris and when they have been properly re-vamped may be used to star one or two of his actors. These two are "A Gentleman's Mother," by Martin Brown, whose "Exciters" was produced last week, and Owen Davis' "The Nervous Wreck."

ELECTRICIAN KILLED ON STAGE

Joseph Redmond, stage electrician of the Orpheum Theatre, Yonkers, N. Y., was instantly killed last Saturday on the back stage of the theatre when he received a shock of 2,200 volts of electricity. He was adjusting a transformer through which the electric current enters the building from the street when the accident occured. Redmond was 30 years old and lived at 301 Prescott street, Yonkers.

PATHE DIVIDEND 8 PER CENT

A dividend of 8 per cent has been declared by the directors of the Pathe Exchange, on the preferred stock for the full year 1922. The dividend is payable September 30, stockholders of record, September 20.

"POMEROY'S PAST" PLEASING

PHILADELPHIA, Sept. 26.—"Pomeroy's Past," the latest comedy by Clare Kummer, was revealed here last week at the Garrick Theatre and proved to be lightly diverting. The first act gets under way slowly, gathering momentum as it goes. The second act is not so strong, an attempt being made to have the characters seem natural and clever, the result being a decided let down. The third and last act is again in Miss Kummer's better style and the final curtain leaves the spectator with the impression that he has seen much that is humorous and entertaining.

The story is that of a young man who is being crushed by love. This time it is sister love however. His older sister is his self-constituted guardian and shelters him, forcing him the doubtful joys of bachelorhood because of her fear for his welfare. In desperation he invents for himself a past containing two children with a mother, but not a wife. This is effective, after the usual misunderstandings, and he finally marries the girl of his choice.

Roland Young and Laura Hope Crews are featured and they walk away with the honors. This is not saying that the other members of the cast are not capable but that their work is superb. Others who give an excellent performance are Richard Sterling, Cecil Yapp, Harry C. Bannister, Montague Rutherford, Ruth Findlay, Dorothy Purdell and Marjorie Kummer.

EIGHT PERFORMANCES FOR STOCK

Emphasizing Equity's oft repeated stand that eight performances a week is enough for any legitimate show, Frank Gillmore's weekly report calls attention to the fact that the stock company under the management of Edwin Robbins now playing at the Orpheum Theatre, Montreal, is only giving that number of shows each week, where under different management, stock companies at the Orpheum had to give twelve and thirteen performances each week.

Mr. Gillmore also asserts that most of the Chicago shows have been cut down to eight performances weekly, although it had always been the custom to play seven night shows and two matinees in that city. The reason for the discontinuance, in the majority of cases, for the elimination of the mid-week matinee, states the Equity Secretary, is that the managers are unwilling to pay the extra one-eighth salaries for the performance over eight each week.

Equity is also gathering the opinions of its members playing stock engagements over the advisability of making a ruling that no more than ten performances each week can be played in stock, under any circumstances. The present stock Equity contract specifies that all performances over ten each week must be paid for extra.

ACTORS' TROUBLE SETTLED

A settlement has been affected between the Yiddish Players' Union and the managers of Yiddish theatres as to the length of the season and minimum wage.

The arbitration committee, consisting of B. Viadeck, manager of the Jewish Forward; John L. Bernstein, lawyer, president of the Hebrew Immigrant Aid Society and H. Paley, have recommended a thirty-six instead of thirty-eight week season and a wage cut of ten per cent for actors drawing more than $75 a week. The minimum wage has been fixed at $55.

The musicians' union have declined to submit its grievance to arbitration, which may delay the opening of the Yiddish theatre season.

"RAGTIME" ACTRESS WEDS

Geraldine A. Lockwood, actress playing in "The Ragtime Wedding," at Peekskill, N. Y., was married in that town to Frank Curry, an automobile salesman of Cambridge, Mass. The bride also gave her address as Cambridge, Mass. The ceremony was performed by the Rev. M. A. Walsh, after a license had been taken out at the town clerk's office.

PARADISE ALLEY NEEDS FIXING

PROVIDENCE, N. Y., Sept. 25.—Carle Carlton launched "Paradise Alley" at the Shubert Majestic Theatre on Monday of last week, and a packed house which was quite willing to laugh and enjoy the show found little to enjoy in the performance. As arranged at the opening the play has glaring weaknesses of plot, unfunny lines, and needs comedy badly. Its assets are a good basic idea for the story, of the familiar "Cinderella" type, three good principals, a good chorus, some fine music, and fair scenery. It is far too talky, filled with meaningless, unfunny lines, and hasn't a real comedian in the entire company.

The story deals with a little dweller in "Paradise Alley," and her sweetheart, a prizefighter, played by Mable Withee and Bernard Granville, respectively. Miss Withee shows the result of a summer's study in a remarkably sweet and strong voice, and dances as cleverly as ever Granville, in a straight role, had no chance for comedy, and no single dance number. His double dances with Miss Withee and Miss Courtney were badly staged but will be better later.

The entire production shows the result of lack of preparation and needs hard work on the part of producers and company. Julian Alfred was called in two days before the show opened and will try to whip it into shape before it goes into Philadelphia.

The hit of the show was made by Frankie Farnum, familiar as a dancer in vaudeville and Broadway cafes, who "stopped the show" absolutely no less than three times. Frankie's "shiver" got them first, and he came back at them with his "Bowery" dance with Inez Courtney, and again in a number with the Irish character woman of the show. Incidentally Miss Courtney, a chorus girl, is a real clown and a real performer, in addition to being a beautiful girl, and a great dancer. She is potentially a star, and given the right chance and the right direction will make good anywhere.

The story concerns the dwellers in "Paradise Alley," the girl, Mable Withee, who went on the stage and became a star (why or how no one seemed to know), her sweetheart, a prize fighter, her old Irish mother, and her friends of the alley. There is a supposedly funny promoter, who puts a damper on the whole show, a producer of a musical comedy, also very unfunny, and various minor characters. Out of the mass of detail we were able to find out that the promoter decided to get publicity for his new star by toting her around, masked, in an automobile and later announced that all the clothes would be sold off her to the highest bidder.

This in itself is bad business, and the result worse. As the clothes are auctioned her prize fighter sweetheart Granville, dashes in, breaks in a show window, and rushes off the stage with the girl. Later there is a scene in Paradise Alley where everything is straightened out to the satisfaction of the company, but not the audience.

The show needs comedy. A good comedian would help a long way toward making the show. It needs a comic of the type of Walter Catlett, who originally had the part, or Will Morrissey. Morrissey would do wonders with that part.

The show has a chance, and undoubtedly Carlton, Alfred and the rest will whip it in shape for Philadelphia.

EQUITY RAISES DUES

(*Continued from page* 3)

tect the rights of managers, actors and public alike. Since Equity has become powerful, we have reduced contract-jumping in, for example, the tent show field—where it was prevalent all over the United States—by exactly 70 per cent, and in the first-class companies practically by 100 per cent. Hereafter audiences will very rarely be compelled to sit through a performance which is spoiled by a new actor being thrown into the part at the last moment because some irresponsible member of the company has walked out; and managers may be assured that Equity stands behind and endorses its members with a cash guarantee."

STOCK CO. MANAGERS ARRESTED ON PLAY PIRATING CHARGES

Producing Managers Assn. Campaign Results in Arrest of Charles Kramer and Elmer Lazone Charged with Copyright Law Violation

The campaign to stop the pirating of copyrighted plays being carried on by the Producing Managers' Association resulted in the arrest last week of two managers of traveling stock companies, one in Washington, Pa., and the other in Louisville, Ky., charged with violating the copyright law. These arrests were made upon charges brought by Edward C. Raftery, a member of the law firm of O'Brien, Malevinsky & Driscoll, of 1482 Broadway, who has been directing the prosecution of the copyright infringers. Raftery arrived from Pittsburg on Saturday.

Charles Kramer, manager of the Marguerite Bryant Players, was arrested in Washington, Pa., and brought to Pittsburg, where he was held by the United States Commissioner in $1,500 bail for the grand jury. In Louisville, Elmer Lazone, manager of the Williams Players, was also arrested.

Kramer was charged with having pirated over two dozen plays, using them without the permission of the copyright owners, two of them having been presented in Washington. On September 18, 19 and 21, it is charged, he presented publicly in Washington "Mrs. Wiggs of the Cabbage Patch," and on September 7, 8 and 9 he produced "The Brat." Other plays which he is alleged to have pirated and presented through Pennsylvania and other states are: "The House of Glass," "The Old Homestead," "Turn to the Right," "Tess of the Storm Country," "Nothing But the Truth," "Kick In," and "Mile a Minute Kendall."

The charge upon which Lazone was arrested in Louisville was for having produced, as manager of the Williams Players, the John Golden success, "Lightnin'," which he presented all through the state of Tennessee.

Raftery assisted in the arrest of both these men. Several months ago Attorney Raftery also caused the arrest of another stock manager, Thomas Casey, manager of the Casey Players in Oil City and Newcastle, Pa., charged with pirating "Lightnin'" and other plays. Casey was also held by the U. S. Commissioner in Pittsburg, but his case has not come up as yet.

John Golden is the chairman of the Piracy Committee of the Producing Managers' Association and is actively engaged in bringing to light the many violations of the copyright law. Several other managers have been arrested in different parts of the country charged with play piracy, most of them operating small permanent stock companies or traveling repertoire companies.

HURLBUT SUES FOR ROYALTIES

William Hurlbut, author, brought suit last week against Arman Kaliz and the two corporations which bear his name, for $900 alleged to be due as royalties. Kaliz is the producer of the revue "Spice of 1922," which played at the Winter Garden and is now on tour. The royalties sued for is for one of Hurlbut's acts which is used in "Spice." The papers in the action, which was brought through Attorney Emanuel Morganlander, of 1540 Broadway, have been filed in the Third District Municipal Court.

Hurlbut was to receive $75 a week for the use of his skit in the show, it was stated by Attorney Morganlander.

Another action for money due was also brought against Kaliz last week by Alfred T. Wilton, the agent, the sum involved being $250 balance due on a loan made to the producer in March of this year. Attorney James A. Timony, of 757 Seventh avenue, is the attorney in this suit, which has been filed in the Third District Municipal Court.

MORE TROUBLE IN "SPICE"

PHILADELPHIA, Sept. 25.—Another of the numerous differences the management of "Spice of 1922," now playing here, has had with the Chorus Equity Association occurred here last week, when Equity forced the producer of the show to take back and give the regulation two weeks' notice to Leonard Moody, a member of the chorus who had been summarily discharged after an argument with the management. Moody was out of the chorus for nearly a full week when a representative of Equity came on from New York. He was paid for that week, and was also given two weeks' notice.

PICTURE ACTOR SHOT

LOS ANGELES, Sept. 23.—The use of a loaded revolver in the filming of a scene with Helene Chadwick caused Noah Beery, well known screen actor, to be wounded in his right side this week. In a close-up scene Miss Chadwick fired the gun, which was supposed to be loaded with blanks, at Beery, the bullet striking him. He was taken to a hospital, but was said not to be seriously injured.

WALTER MAIN CIRCUS CLOSING

The Walter L. Main Circus will close its season at Crisfield, Md., on October 7. The 1923 season will open at Havre de Grace, Md., on April 20.

"HUMMING BIRD" COMING IN

Maude Fulton's play, "The Humming Bird," will be seen in the East next month, with Miss Fulton in the leading role. Frank Eagan, who produced the play on the Pacific coast is making arrangements to bring the show to New York in about three weeks and will open shortly after that time.

Others in the cast are: Robert Ober, husband of Miss Fulton, Harland Tucker, Marie Walcamp, Wilfred Lucas, and others.

"The Humming Bird," completed its thirteenth successful week at the Eagan Theatre in Loss Angles, last Saturday night.

VICTOR ARTISTS TOURING

Opening in Passaic, N. J. on Friday night of last week, the Victor Artists, a company of eight record makers that have been for years associated with the Victor Co., will make a three-week tour through the middle west.

Their entertainment will be presented in theatres, reception halls, etc., playing at a $2.00 top. The Artists made a trip to the Pacific Coast last year and in the big theatres played to a business which exceeded many of the big attractions.

In the company are Billy Murray, Monroe Silver, Henry Burr, John Meyers, Frank Croxton, Albert Campbell, Rudy Weidoff, and Frank Banta.

JUDGMENT AGAINST MORRISEY

Lee and Jacob J. Shubert obtained a judgment for $2,260 against Will Morrisey, the comedian now playing at Reisenweber's, last week in the Supreme Court. Morrisey was sued on the basis of a promissory note for $2,000 for money loaned. For this loan Morrisey put up collateral worth $2,000, consisting of a $1,000 5 per cent American Telephone and Telegraph Company bond and a $1,000 5 per cent bond of the United States Steel Corporation, which, by virtue of the judgment, are now the property of the Shuberts.

WALTER— —ETHEL

WARD and DOOLEY
"WHAT WE CAN DO"
Sept. 25—Moss' Broadway, New York
Direction—MORRIS & FEIL

"BE CAREFUL, DEARIE" SCORES

SAN FRANCISCO, Sept. 25.—"Be Careful, Dearie," the new musical comedy, the book for which was written by Aaron Haffman, the lyrics and music by Victor Schertzinger and the staging by Alonzo Price, opened here last week and bids fair to be a hit. Miss Evan Burrowes Fontaine is the featured principal, and others in the cast are Billy Frawley, Edna Louise, Harry Madison, Hattye Fox and Lyon and Wakefield.

There is a well-defined farce plot running through the play concerning a libelous story printed in a newspaper and the various legal and other entanglements ensuing therefrom. It is humorous and at times surprising. The finish is unexpected, but plausible.

Miss Fontaine romps away with first honors, dancing her various numbers with exquisite grace and attracting considerable applause aside from the publicity attendant upon her recent action against the young millionaire. Her Tahitan dance in particular was replete with grace and beauty and was done in a costume that gave almost full sway to the classic lines of her body.

Harry Madison as a comic detective wins first honors in the way of humor, while Billy Frawley and Edna Louise lend pleasing voices to the evening's festivities, doing much toward putting over the three song hits of the show.

The outstanding feature of the show, however, is the novel and at times inspired work that Alonzo Price has done with the staging of the dance numbers. He has evolved several new chorus formations and mass movements that left the first night audience here astounded at his daring and originality.

The music, by Schertzinger, is all tuneful, and the costumes are always pleasing and at times gorgeous.

GETS DAMAGES FOR ARREST

Maxwell Greenberg of 1134 Manhattan avenue, Brooklyn, formerly director of the orchestra at the Pastime Theatre in Union Hill, N. J., yesterday recovered $4,500 in his suit for false arrest against Irving Rose of 138 Fourth street, Union Hill, proprietor of the theatre. He sought $10,000 damages in the Circuit Court in Jersey City.

In 1919 a violin and some sheet music belonging to Samuel Sater were stolen from a locker at the theatre and Greenberg was arrested on a charge of breaking and entering. He was indicted, but the indictment was nolle prosequied. Greenberg charged that his arrest was the result of a "frame up" growing out of his threat to take his orchestra out of the theatre because of trouble with Rose.

NANCE O'NEIL TO DO THREE

Nance O'Neill will bring out three plays by Jacinto Benavente during the current season. The first of these, "Field of Ermine," with Miss O'Neill in the leading role, will open in Syracuse, October 16, under the direction of Alfred Hickman.

NO. 2 "LONDON" CO. GOING OUT

"So This Is London," the George M. Cohan play at the Hudson, which was rather severely handled by two or three of the daily newspaper critics, is doing a capacity business and is one of the few dramatic hits in New York.

A Number 2 company is being formed and will open early next month.

SHAKESPEARE IN STOCK

NEWARK, N. J., Sept. 25.—Shakespeare in stock is unusual, but it was done with great success last week at the Orpheum Theatre by the Maude Fealy Players, the play presented being "Romeo and Juliet." Popular stock prices prevailed, and good business was done, the local schools making up a large part of the attendance.

MOROSCO SUES ACTOR

Leslie Morosco has filed suit against Bernard Garcey, appearing in "Abie's Irish Rose." The action, which will be tried in the Municipal Court the latter part of the week, is for alleged services rendered as personal representative.

VAUDEVILLE

ORPHEUM OUT FOR NAME ACTS

MANY HEADLINERS BOOKED

The Orpheum circuit is now bidding for drawing attractions in the way of individual "names" for the bills in the Orpheum houses to a larger extent than the circuit has been doing for the past few years. Several of the larger attractions have contracted to play from one to three weeks only, but will undoubtedly follow up the few weeks booked with the major part of the rest of the circuit.

Thus far, Elsie Janis has been booked to play one week at the Palace, Chicago, and will open on October 8th. Sophie Tucker has also contracted for several weeks, playing her first at the Palace, Milwaukee. Van and Schenk have accepted an entire route, opening at the Palace, Chicago, on February 19th. Mitty and Tillio will also play over the entire circuit opening in the early part of February.

Theodore Roberts, the motion picture star, who entered vaudeville in order to play a few weeks of Orpheum time along the coast, has decided to stay on the two-a-day and is booking dates further in toward the Middle West. He is appearing in a dramatic sketch, playing Salt Lake City this week. "The Letter-Writers," S. Jay Kaufman's playlet originally done by Glen Anders, has also been routed over the circuit and will open at the State-Lake on October 8th.

Eddie Leonard began what is billed as his "Farewell Tour of the West," last week at the Palace, Chicago. The Four Mortons also started a tour of the circuit, with Clara Morton back in the fold, in St. Louis on September 17th. Victor Moore opened in Minneapolis during the same week. Florence Walton is also ending the first month of an Orpheum route during the current week. Lew Dockstader and Princess Wah-Let-Ka are others on whom heavy publicity is being done, and are in the midst of Orpheum tours. Walter C. Kelly, the "Virginia Judge," opens on October 15th in St. Louis.

MUST NOT KID NEW BRITAIN

NEW BRITAIN, Conn., Sept. 24.—Vaudeville actors appearing in the theatres here must not refer to the city in a joking manner as the directors of the Board of Commerce voted last week to ask all managers to censor all jokes and gags referring to the city.

George H. Dyson, one of the directors brought up the subject and stated that the police department and the cosmopolitan make-up of the city were affording material for jokes in the vaudeville theatres and that such humor constitute things which "a man who thinks anything of his home city cannot stand."

RIVERA TO HAVE "FOLLIES"

The Rivera Theatre, in Brooklyn, will feature an amateur "Follies" on its bill for the entire week of October 2nd. The house was closed during the summer, when the other houses ran their amateur revues, and is therefore holding its revue so late in the season. The cast is being recruited from amateur local talent only.

ELEANOR PAINTER FOR VAUDE.

Eleanor Painter, who walked out of the cast of "The Lady in Ermine" just before its opening performance in Atlantic City, is planning to invade vaudeville shortly in a singing act. Wilda Bennett has succeeded her in the production.

CONTESTS IN ALBEMARLE

As a departure from the regular run of motion picture houses, the Albemarle theatre, in Brooklyn, which was opened under the Keith-Moss direction two weeks ago, will feature practically the same novelties in the way of "contests," and special nights, as are being held in the vaudeville theatres belonging to those organizations. "Opportunity Contests," or in other words, "amateur nights," have been installed this week, and will be held every Monday night. For a Saturday afternoon attraction, beginning this week, the theatre will feature a "Kiddie Picnic," consisting of games and contests for children to engage in, with special prizes to be offered. Other novelties will be arranged later. Harold Eldridge, who inaugurated "Dance" and "Opportunity" nights in the other Keith, Moss and Proctor houses, is directing the contests here.

AVOIDING ACT CONFLICTS

In order to avoid conflictions in the booking of acts, Arthur Blondell, who booked Keith's Syracuse theatre, has issued a bulletin to all agents booking with the Keith Vaudeville Exchange, asking them not to book an act into the Temple theatre, Syracuse, until they have submitted the act to him, as he might want to use the act in the big house. It has been found to be impractical to book an act in the split week house, (the Temple), and then shortly afterward find the same act booked to play the full week house in Syracuse.

PAULA EDWARDS TO DO ACT

Paula Edwards, musical comedy star, who was seen in "Winsome Winnie" and other plays, will open early next month in vaudeville on the Keith Circuit, in a new act in which she will do singing, dancing, etc., and assisted by two other dancers and a pianist.

Miss Edwards has appeared in London in musical plays and also toured England, Australia and other British colonies.

HILL AND ASTOR LEAVE VAUDE.

Olive Hill and June Astor have discarded their vaudeville act with Al Ritz and Al Lavine, to appear at the Moulin Rouge, in Chicago, where they will open on October 2nd. The girls have been engaged for eight weeks, with option for eight more, and will be featured in the revue.

LEFFELL HAS NOVELTY ACT

Leffell, who does the act "Shooting Through a Woman," has added a new illusion, that of creating a person from a phonograph record. The act will play a ten week engagement in the Moss Empire houses of England, under the direction of William Morris.

ROLLEY OPERATED ON AGAIN

Joe Rolley, the blackface comedian, formerly of Gallagher and Rolley, underwent another operation at the Research Hospital in Kansas City last week. This was Rolley's fifth operation in the past eighteen months. He would like to hear from his friends.

"CHIN TOY" REVIVED

"Chin Toy," which served as a two-a-day vehicle for Joseph Howard and Ethelyn Clark last season, will be revived by Zaza and Adele, who will do it over the small time under a new title, "The Artist's Shop."

O'ROURKE AND CARROLL JOIN

Eddie O'Rourke, formerly of Sherman and O'Rourke, has teamed up with Frank Carroll, formerly of Carroll and Gorman. The two will be seen in a new comedy talking, singing and dancing turn.

CHANGES ON THE LOEW CIRCUIT

VAUDEVILLE WEEKS CUT TO 23

Eleven houses which were part of the Loew vaudeville circuit last season, and which went into motion picture policies for the summer, will retain the film policies and not return to vaudeville, in the future. At present the Loew circuit has twenty-three weeks of work for vaudeville acts, in comparison with forty-five which they could offer to vaudeville acts last year.

The houses which played vaudeville for the last four seasons and are now operating under permanent motion picture policies, are for the most part in the south. It was found necessary to drop the vaudeville policies in these houses when the Ackerman and Harris theatres were returned to their original owners, and the jumps were not easily made. These houses are located in Waco, Houston, San Antonio, Dallas, Kansas City, St. Louis, Knoxville, Nashville, and Pittsburgh. Further toward the northern section of the country, the Loew houses which formerly played vaudeville, and are now playing motion pictures, are McVickers, in Chicago, and the house in Hamilton, Canada. Holyoke was dropped from the Loew circuit entirely, when its owners, the Goldstein Brothers, leased the house to the Keith Vaudeville Exchange, which is now booking pop vaudeville in the theatre. Last week, two more houses which had assumed motion picture policies during the summer, were also dropped. These were the State, Indianapolis, which was leased to the Keith organization, and the State theatre in Cleveland, which reopened this week under the direction of the Shuberts, playing vaudeville units.

NEW POLICY AT HEILIG

PORTLAND, Ore., Sept. 25.—The Heilig theatre here inaugurates a change in its policy this week, whereby it will play Orpheum Circuit vaudeville on Sunday, Monday and Tuesday, only, the Wednesday matinee performance to be omitted. This change has been made in order to enable the acts touring the Orpheum Circuit, to make the jump to San Francisco, which is the next date on the circuit, easier for them. The house will continue to play road attractions or motion pictures for the remainder of the week.

REBUILDING THE CASINO

SAN FRANCISCO, Cal., Sept. 25.—A force of workmen are tearing out the glass runway in the Casino Theatre here and the front of the house is undergoing extensive changes making ready for the popular prices vaudeville season, which opens on October 8. A new box office is to take the place of the present one, and new signs and extra illuminations are to be utilized. Ackerman & Harris are to operate the house.

ALICE BRADY RETURNING

Alice Brady will return to vaudeville in a one act playlet, opening at the Riverside on October 2. The vaudeville engagement will not conflict wieh her film work. Miss Brady recently completed the photoplay, "Missing Millions" and will begin work on a screen adaptation of her former stage success, "Anna Ascends."

FOUR CANSINOS IN ACT

The Cansino dancing act is now composed of four people, three brothers and sister. For years the act was made up of two, brother and sister. The new offering finely staged broke in at the State Theatre, Jersey City, last week.

POLICY CHANGE IN ORPHEUMS

Two of the regular Orpheum circuit houses have departed from the routine policy of big time theatres, and are playing motion picture features in addition to the vaudeville bills, instead of a straight vaudeville bill. These houses are the Hennepin-Orpheum in Minneapolis, and the Palace-Orpheum in Milwaukee. These houses switched from the junior to the big time circuit at the beginnmg of this season.

In addition to motion pictures being booked with these bills, another departure from the regular big time bill policy consists of continuous performances being given on Saturdays, Sundays and holidays, instead of the two shows a day, as given during the rest of the week, and as played in all the other houses playing big time Orpheum policies.

It is understood that these policies are being tried in these houses for the current season as an experiment, and will also be placed into other houses on the circuit before this season is over. If the circuit finds the policy successful, it will probably be put into operation over the entire circuit.

COLISEUM'S SECOND ANNIVERSARY

B. S. Moss' Coliseum Theatre, at 181st street and Broadway, is celebrating its second anniversary this week. Special bills, consisting of seven feature acts, have been booked into the house for each half of the week instead of the customary six acts. Emil Groth has been managing the house since it opened.

BEAUTY HEADLINING BILL

Mary Campbell, the girl who was chosen "Miss America" at the National Beauty Convention at Atlantic City recently, and who is said to be the most beautiful girl in America, is now in vaudeville.

This week she is headlining the bill at the Keith One Hundred and Fifth Street Theatre in Cleveland.

LOWRY AND PRINCE SPLIT

Ed Lowry and Irene Prince, after a stage partnership of nine years, will dissolve at Keith's Indianapolis the week of October 2. Mr. Lowry will be seen shortly in a new single act called "In the Ring" and Miss Prince (Mrs. Lowry) will retire from the stage.

FRANK THIEBAN RECOVERING

ELGIN, Ill., Sept. 25.—Frank Thieban, theatre manager and owner, who was badly hurt by being struck by a falling stone at Joliet recently, is improving slowly at the hospital where the doctors say that there is hope for his recovery.

SOPHIE TUCKER FOR PARIS

CHICAGO, Ill., Sept. 25.—According to a letter received here, Sophie Tucker has been booked for an engagement in Paris, France, at the A'Cassia Cafe, opening there in June, 1923, and returning to America the following December.

NEW POLICY FOR ORPHEUM

The Orpheum Theatre, Philadelphia, will open next Monday with a new policy of vaudeville and feature pictures. The house will be booked through the Keith office. W. U. Jacobs has been appointed business manager of the theatre.

FEDERAL FIVE NEW ACT

The Federal Five, an orchestra sponsored by J. S. Harris, of the Harris Music Company of Providence, R. I., is rehearsing a repertoire of numbers by Mr. Harris with which they will invade the vaudeville field.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

This week's bill comprises ten excellent acts, any eight of which would have been sufficient. Luckily for the house, the tenth act was a real one and ready to go on, for at 5.30 P. M. the patrons seemed to be clamped to their chairs, and the Max Ford Revue went on as programed, proving that Palace folk are stickers. The first half moved along beautifully; the second half had over forty minutes of Joe Cook, who might just as well have closed the show. When he ad libbed until Miss Venita Gould's set was ready it began to look as though Joe was taking on the audience in an endurance contest.

Schlichtl's "Royal Wonderettes" opened with an exhibition of mannikin manipulation, somewhat better than the usual run.

A different touch is given Claude Golden's "card expert" offering, in that he works with an assistant who invites him up on the stage after he snickers in the audience and so makes his stuff apparently impromptu.

Held over for a second week, Mlle. Germaine Mitty and M. Eugene Tillio did their "Danse Jalouse," which tells a story by classical, acrobatic and dramatic dancing. Last Monday afternoon the team did another dance much shorter than the "Danse Jalouse," and a delightful little offering if anything. It seems as though it would please the audience more if the lengthy dance was cut to some extent and the other bit put on also. Both dancers are wonders.

Ben Welch, assisted by Frank P. Murphy in his act "Pals," must have surprised himself and friends, for he went over remarkably strong, gathering numerous laughs as he went along. He scored to the point of almost stopping the show.

The first half was closed by Lionel Atwill in "The White Faced Fool," supported by Elsie McKay, Will Hindon, Manart Kippen, Gustave Rolland and Daphne Malone. The offering brings a breath of the legitimate to the vaudeville stage and is interesting throughout. However, next to the rather weak performance of Miss McKay, the poor diction of Mr. Atwill at times are the only poor sports of the histrionic endeavors of the company.

The second half was opened by Vincent Lopez and His Pennsylvania Orchestra, scoring their usual success, introducing added novelties with new songs.

Joe Cook and his "one man vaudeville performance" came out for about forty minutes, including the time spent in The Alexanders and John Smith act, which of course follows his and is more or less a continuation of his performance. Joe's efforts were tireless and all of his stuff went home unusually well, especially the four Hawaiians gag. The reminiscent mood, in particular, seemed to hang on Monday afternoon, and little exaggerated bits of narrative were strewn about considerably by Mr. Cook, all of which were very funny, nevertheless.

In the Alexanders and John Smith act "Everything That Is," mostly rubber ball bouncing, Joe Cook as usual introduces new travesties whenever he happens to think of a good one. The girl and two men in the act who help Joe in his own offering are also kept busy.

Miss Venita Gould in "impressions" of stage celebrities, trotted out her assortment, some of them meaning not a thing. The Lenore Ulrich bit is about the best in her repertoire and was done very well considering the hour. A new impression, new indeed for Miss Gould was one of Gilda Gray in abbreviated costume, singing a "Follies" song, "It's Getting Darker Every Year on Old Broadway." The costume worn was one with radium effect and the luminous gown showed up very well.

The Max Ford Revue, with Vera Hayworth, Margie Finley, Minna Ravin and May Swift, closed the show with a fast assortment of dances. M. H. S.

81ST STREET

Terpsichore surely has its inning in the current bill at B. F. Keith's Eighty-first Street Theatre. No less than three of the six acts were devoted entirely to fast stepping, and a fourth manages to inject a suggestion of it in their acrobatic offering. The two refraining acts perhaps only passed up the dance inasmuch as they couldn't have possibly incorporated it into their turns. However, it's a splendid show that moves with a gusto that is a defiance to all speed regulations.

The matinee performance on Monday started off to a well filled house. The openers were La Dora and Beckman, a mixed team who lived up to their offering, "A Little of Everything," which included singing, dancing and some clever acrobatic stunts.

Al Markell and Nell Gay got over nicely in a dancing act that will make good on any big time program. Miss Gay opened with an old-fashioned song number that led up to a neat soft shoe dance. Markell followed with some original steps, and both came together for a fast finish.

The music world could have contributed no better representatives than the charming Hegedus Sisters. The girls are accomplished violinists who, assisted by Juan Reyes on the piano, offer a diversified program of classic numbers that are worthy of the concert stage. Listed among their selections are "Godard Serenade," "Chopin Nocturn," "Blue Danube" and "Sarasate Navarre." The audience did not seem to have enough of them at the end of the fifteen minute concert. They brought them out again and again, but they bowed off without an encore.

Walter and Emily Walters stopped the show with a ventriloquial novelty featuring "the baby's cry." They are a decidedly pleasing couple who work with a boy and girl figure. The act is entertaining from beginning to end. Miss Walters' voice throwing in the cry baby bit was so realistic it brought down the house.

William Newell and Elsa Most pleased with a comedy trifle, "On the Lawn." The audience was slow to warm up to their gags, but when they went into their songs they were a clean-up.

Ned Wayburn's Dancing Dozen closed the show with an elaborate dance spectacle that moved like greased lightning. It is a typical Wayburn offering in every respect, with dances and ensembles exceptionally well drilled. The master hand of Wayburn is in evidence throughout. However, he seems to have had excellent material to work with in the seven men and five girls who put over the act.

The act works in full stage with a special gray and blue set. Six of the men and four girls open with a Wayburnesque ensemble to a southern melody. The number is a typical levee affair and is handsomely costumed, with the male members working in blackface.

Sibylla Bowhan, one of the featured members, follows with a waltz solo in which she interpolates some clever kicks and splits. She is costumed in black velvet topped off with lace and her hair dress is of the Colonial period. Her physical beauty and lithesomeness adds a refreshing note to her dancing. Later in the act she contributed an acrobatic dance in which she did several new back-bends that won worthy applause.

Edwin H. McKenna, co-starred with Miss Bowhan, contributed two numbers in which he introduced some clever ankle and toe work.

For a finale the entire ensemble come together in another fast buck and wing number.

The Dancing Dozen act is the first of a series which Wayburn is staking for vaudeville. E. J. B.

TIMBERG'S FROLICS

Here is a Shubert Unit that could go right into almost any Broadway house and play as a revue. The comedy comes fast and is sustained throughout, the specialties are all good and the music is tuneful, if not catchy.

The Prologue really gives the excuse for Shubert vaudeville, the Critic telling the Manager that the public wants something besides plain vaudeville. The manager immediately gets busy and calls up the Hall Room Boy, for lyrics, the actor from the west for Melody, and the tailor for the book. They all confess they know nothing at all about what they are supposed to do so the manager says that is perfect, the show ought to be great. After that out trip sixteen pretty choristers and these talented girls proceed to tie the show in knots. Rose Shelby, of course, is one of the principals, but the others are all great too. Each of the girls does a specialty the Eddie Leonard of Teddie Tremayne and the Gallagher and Shean imitation of the Misses Rahn and McVay being particularly well done and scoring heavily.

The first vaudeville act is Hattie Darling and Sammy Timberg. These two are brother and sister and make the most of it. Their mother should be proud of them for they are certainly a talented pair. Miss Darling puts over songs in great shape, and that goes both ways. Sammy is a good pianist and the comedy is easy and effective. A great deal is gotten out of a series of signs showing the billing of the act first with Hattie Darling in big letters and Sammy Timber very small, then as Hattie Darling and Co. and finally, changed by Sammy to Sammy Timberg, in big letters and Hattie Darling very small. The act went over great.

The Else and Paulsen Revue followed and was a sensation. A good deal of time is spent in establishing the atmosphere but after the beautiful costumes are admired and the comedy is put over Else and Paulsen pull their skating Apache which leaves the audience breathless. They have specially constructed skates, resembling ice skates but having rollers in the blades and they do a dance that for tricks, whirls and histrionic display is as good as anything we have seen in many a long day.

Herman Timberg then comes out and keeps the audience laughing for about fifteen minutes. Much of his material is old but his mode of delivery gets it over. That doesn't mean that he uses old stuff but it is material that he has used before. Who cares? He's one of the greatest young performers on the stage.

Next is Nat Nazarro with Buck and Bubbles. A hit from start to finish. Buck keeps on picking up new bits of business and they are received with roars of laughter by the public. They are in a class by themselves. Bubbles now sings a few bars of Eli Eli and it goes like wildfire.

The unit section is all that could be desired except for the very last scene which falls flat and does not put the show over with the punch finish that it deserves. A little more vocal volume might be the necessary remedy. Costuming, comedy, music and girls—they are all great. There is the artist's dream, with the usual models, gorgeous costumes; the medal scene, written around the song and with some new angles, and a joy and gloom conception that is original and charming. The headdresses choke the girls so that they, at least some of them, don't get the lyrics over, but the idea is fine and Timberg has written in a Pollyanna speech that has some sense to it. This show as we said before, is a winner, and it is difficult to pick out the best, it is all so good. The Shuberts can be content, however, in that they have in this, at least one unit that can't miss. C. C.

COLONIAL

There is more variety on the bill for this week than there was on last week's, the opening of the season's program. The show also moved faster, or perhaps it seemed to, due to the fact that the audience was much more appreciative, and larger in size than the bunch which attended the opening day last week.

Blossom Seeley and Jack Wilson top the bill, both appearing in the last half of the show, with Wilson following immediately after Miss Seeley. At the end of Miss Seeley's act she made a little speech apologizing for her performance, saying to the orchestra leader, "I don't know whether you are wrong, or I'm wrong," but laid the blame of the thing which did go wrong to the door of the usual Monday afternoon jinx. True, the music was slightly bawled up, and it was nice of Miss Seeley to take things as she did. But the fact remains that this act isn't quite as good as those she has formerly done. Bennie Fields wasn't as effective as he generally was, and Harry Stover seemed to arouse the ire of those in the balcony with what seemed to be affectedness, judging from remarks we overheard in that part of the house. Incidentally, Miss Seeley's figure would not get her the title role in a new edition of "Aphrodite," and we'd suggest that she wear long, draped gowns instead of the short frocks she now appears in, which make her look too stocky to be graceful.

The contrast came with Jack Wilson, who is doing a better act than he has done in vaudeville in the East in the past two or three years. His comedy was very funny, and his supporting company all one could desire. The straight man, Forsythe Adams, talks well, and has a good singing voice. Miss Adele Ardley seems to use a semi-tan makeup, but is a very attractive girl, and is also there with the speaking voice and singing. Willie Ward, a midget, appeared in the finale, corked up, with a song and comedy shimmy which resulted in a "wow." Wilson will undoubtedly find that this act will put up a better "front" than the act he did featuring a beautiful "back."

Another midget was also on the bill, in the last half of the show, opening after intermission, in the person of William Ebs, who offers a hokum ventriloquial act, with his assistant doing the "ventriloquist" character using a dummy, while Ebs is concealed in a specially built table lamp alongside of the ventriloquist, talking the lines. The "fake" is disclosed at the end of the act, proving again that the public likes to be fooled, and even enjoys knowing that they have been fooled all the more.

The first half was also very strong. The Vincent Brothers gave it a good start with a casting act, doing some sensational work on triple horizontal bars. Margerete Hessler was surprisingly well received for a Monday afternoon audience, with a concert violin playing offering. She appears to be a girl in the midst of her teens, and plays her instrument unusually well, rendering an effective repertoire. A little in the way of a popular number for the finish would bring her better and bigger results.

Francis X. Donegan and Julia Steger are doing a revised edition of "Playmates," which Emma Haig and Richard Keene did when they appeared in vaudeville last year for a brief while. Donegan is very well matched with Miss Steger, who makes a worthy successor to Amelia Allen. The talents of both are remarkable, and the act is staged very nicely. It can hold down a good spot on any big time bill.

William Halligan and Company are doing "Highlowbrow," a playlet by S. Jay Kaufman. It was slightly over the heads of the Monday afternoon audience, but they were at least courteous in their reception of it, some more surprising than ever.

Raffayettes Dogs closed the show.

G. J. H.

VAUDEVILLE

RIVERSIDE

A very good vaudeville show is here this week, but it didn't serve to draw business even with a cool night to help it on Monday. The big factor which kept a great many away who might have come, was the attraction next door to this house, at the Shubert-Riveria. McIntyre and Heath, in "Red-Pepper," are featured there.

Bessie Barriscale is featured over the others at the Riverside. "The Darling of the Screen" can be added to that very small number of stars who have come from the celluloid end of the business into vaudeville, and who have really made good in pleasing their vaudeville audiences entirely. "Picking Peaches" is a dandy vehicle for her, for which Howard Hickman, credited as author, is to be thanked. It is a protean playlet which gives Miss Barriscale an opportunity to show herself first as an old-fashioned Southern belle, then as a flapper telephone operator, as a Spanish "vamp," and finally as herself. She is lovable in all characters, and handles each excellently. The entire supporting cast is perfect. Jack Marvin is the leading man; Josephine Randall is sweet in a mother role; Howard Hickman does several characters even more satisfactorily than he has written the playlet—and that's going some.

There was plenty of variety throughout the show. Harry Moore did some novel stunts in making designs of paper, which he tore with results. Williams and Taylor, two colored chaps, stopped the show with a dance act which is one of the fastest and best of its kind.

The third spot was held by a chap whom we reviewed about three years ago on one of the smaller circuits and prophesied big things for. We never heard or saw him again until this week. He is Thornton Flynn, who, with Dena Caryl, offers a skit with the non-informative title of "The Comparison." Flynn is a singer with an Irish tenor voice. But not "just a voice." A real voice—of quality and tone. He used "Macushla" for his opener, then does "Your Eyes Have Told Me So," "Just a Little Love Song," "I Miss You, Old Ireland," and, finally, gives away the title by doing "the comparison." The woman remarks that his voice reminds her of John McCormack. He modestly (?) denies that anyone can equal McCormick. However, to prove it, she plays the "Lullaby" from "Jocelyn," sung by the famous Irish tenor on a phonograph. Flynn joins in, and it must be said that the results are very favorable to him. He doesn't use the orchestra, for bows, or numbers, the woman accompanying at the piano. With a little more vaudeville showmanship, he'll make a show-stopping act for any bill.

Jimmy Lucas, with Francine, went well, but at times it seemed as though he wasn't going over so very forte. However, he got the house nicely. Lucas is a chap that's likeable, and a good performer. There's no reason for his not offering a little something that's different from what he has been doing for years.

Barret and Cuneen opened the second half, the man doing an "old rube" character to bigger comedy results than has been done in vaudeville in a long time. The woman is a great foil for him, and the act one that can't miss.

Donald Kerr and Effie Weston, with Russell Hird at the piano, danced. Kerr is using too heavy a make-up, especially on the eyes, which spoiled his appearance. Miss Weston's kicks, Kerr's acrobatic dance, and the final number won heavy applause for them.

Gordon and Ford gave a better performance than we have seen them give in the past few weeks. Everything Bert Gordon did was a howl. Miss Ford works wonderfully with him, making a great appearance in a white sequin creation.

The Tan Arakis, in a startling exhibition of Risly work, closed the show.

G. J. H.

BROADWAY

Doman and Stanley opened the bill with a neat acrobatic and contortionist act. The man is a good contortionist and has several clever tricks, the best of which is a jump from a platform supported by the girl in which he lands on his hands, his feet being wrapped around his neck. The girl does some good back bends.

Bigelow and Clinton have a good singing act that could be made stronger if the enunciation of the singer were clearer, the opening number in particular being almost un-understandable. They have several good numbers, their "Mother Eve" in particular going over well. The pianist also sings in a manner somewhat reminiscent of Johnson, of Olson and Johnson.

Paul Specht's Lady Serenaders is the feature act of the bill. This act is beautifully set and staged and, with a little work and smoothing out of the rough places, has all the earmarks of a headliner. There are several special drops used. The first depicts a river and a country club with water and cloud effects, the next a Chinese and the last a volcano effect. All these are helped by special lighting arrangements that in no way detract from the music. The only faults with the act, as far as we can see, are the lack of crescendo finishes to the girls' playing. Here are seven female instrumentalists, the majority of whom are more than usually good looking, assisted by a very pretty girl singer with a good voice. After hearing the male orchestras about the city, it is expected that the numbers will end with a bang. For some reason or other this is not done, and what could be made a knockout is lost. She has an excellent voice and sings her ballad and novelty numbers exceedingly well, but falls down badly on the above mentioned. As far as instrumentation goes, the girls are fine, the oboe and violin in particular being more than just good and the cornetist getting in some fine work.

Bryant and Stewart give their nonsensical act in a nonsensical manner and keep them laughing all the time. These two boys have worked better than they did at the Broadway Monday afternoon and seemed to feel it because they did not take the pains with their work that they have at other times. This was a mistake, for when they are going good they are a hard comedy team to beat.

Snow, Columbus and Hector have one of the neatest and fastest moving dancing acts on the boards today. The introduction and the few vocal numbers are all specially written and are sensible and logical, being just enough to give the audience an idea of what the act is all about and to give the act a reason for being. The two boys in the act are both clever dancers and do some great high kicks, splits and bells. The girl is good looking, nicely built and a very fine little dancer. Her toe work is exceptional and she is gifted with presence of mind and a knowledge of showmanship. The act as a whole is great and is well received.

North and Halliday do a talking act, the old home town, the well-to-do gambler, the hick, his wife who turns out to be the former sweetheart of the gambler who has come back to marry her, the baby and the mortgage held by the gambler on the hick's house which he gives the baby for a present. Laughs and sighs, but mostly laughs, one after the other, and all of them legitimate. A fine act.

Ward and Dooley do a novelty act, singing, dancing, bicycle riding and rope throwing. The man does a first rate imitation of Will Rogers, with wise cracks and all, and another of Fred Stone that is good. His rope tricks are good and he has a Will Rogers way of working that is distinctly pleasing.

C. C.

Jack Sheehan is playing the Skeets Gallagher role in Joseph M. Gaites' "Up In The Clouds" on tour.

GARRICK

(Chicago)

"The Rose Girl," a condensed version of the musical comedy of the same name, which played a two weeks' engagement at the La Salle here last January, was the second week's offering for Shubert vaudeville at the Garrick this week.

The show opened with vaudeville, the first act being Hooc and Pauly, billed as an European novelty. It is a tumbling act, with the pulling down of pictures and drapery and a brief bit of comedy with a ladder. The act failed to score.

Hattie Altoff and Sister followed. The audience seemed cold and she sang but two songs, not getting enough applause to warrant the singing of another.

Louis Simon in a farce called "Peck and Peck," with the scene laid in a hospital, was a disappointment. The sketch has possibilities, but it failed to get over. The act needs fixing up in the comedy section. In place of Nathal, the man monkey billed for the next spot, Kranz and White went on and endeavored to get some enthusiasm into the audience. They were the first act on the bill to receive anything which could be called a hand.

Harry Coleman then made an announcement assuring the audience of a rare treat which was in store for them by the many stars who will appear at the Garrick this season in Shubert vaudeville.

Cortez and Peggy pleased with two dance numbers, while Miss Althoff assisted at the piano. They were well received and received a lot of well-earned applause.

This closed the first half of the bill and the condensed version of "The Rose Girl" followed. The story is the same old musical comedy idea with little novelty. It tells of a girl who, when it is learned that she has inherited a furtune, is surrounded by a number of young men who plan to marry her. Her guardian tries to force her to marry him and she runs away from him. She goes to a gambling resort, the owner of which uses her to further the popularity of his establishment. Her sweetheart, a captain in the French Army, arrives in time to rescue her and take her for his bride.

Louis Simon, as a very much abused man, and Shep Camp, as his scheming partner, furnished no end of laughter all the time they were on. The duel scene between Simon and Harry Coleman, aided by Camp, was very funny. Robert Haliday has a pleasing voice and rendered several numbers well. Ione Wilder worked well with him.

Hattie Althoff, in songs and dances, was much in evidence throughout the show and played her part exceptionally well. The chorus numbers were weak and the little the chorus has to do could be eliminated if it were possible to stage a musical comedy without the girls. The comedy section of the second half of the bill was all that carried it over.

VIVIAN VERNON JOINS "FOLLIES"

Vivian Vernon, who was last seen here in the cast of "Sally," and who retired from that show to enter motion pictures last year, returned to musical comedy this week when she joined the cast of Ziegfeld's "Follies" on Monday. She will be seen in an important part in a new Ziegfeld production at the close of the "Follies" run in New York.

"REVUE RUSSE" COMING

Another troop of Russian stage artists, comprising "The Revue Russe," are coming to New York and will be seen at the Booth Theatre beginning on October 3 under the management of Elizabeth Marbury and the Shuberts.

M. Leon Bakst, the famous color artist and designer, and Mme. Maria Kousnezeff, of the Moscow Opera House, are the producers of this Russian revue.

"HELLO NEW YORK"

When reviewed at the Boro Park Theatre on Friday night, "Hello New York," the Jack Singer production for Shubert units, was two weeks old, and had been whipped into fairly good shape, though there were a few rough spots noticeable. Taking the show on the whole, it can safely be said that Singer has a strong comedy vehicle for Shubert vaudeville which will go nicely with the average, and even fastidious audience.

A few changes were made in the unit since its opening, one act being out after their first day with it. This was a foreign importation called "Mme. Laure and Partner," which was a dance act. Jack Dobson jumped into the cast of the unit at this house, and was doing his fourth performance with it when reviewed.

The vaudeville first half was opened by the Pederson Brothers, who gave the show a very good star with an aerial turn, doing some very good stunts on the rings. Betty Fuller holds the deuce spot, letting down the show in strength with a song cycle. Miss Fuller has neither remarkable voice nor sensational personality. She appeared to better advantage in the second half. It seems to us that if she'd sing less, and use a little more effective delivery, her single would be stronger.

Bobby Higgins and Company, the "co" composed of Betty Pierce and Lon Hascall, offer "Oh Chetney." A few changes have been made in the act since it played the Keith time, all of which are for the improvement of the act. Higgins was positive of a laugh with every move he made and every time he opened his mouth. Betty Pierce is as adorable as she always was. Which is high praise. Hascall and an unbilled woman and man appear to good advantage.

The hit of the show was scored by Phil Baker, who tied up the entire works in knots. Baker's material is unparalleled by any other monologist for originality and wit, and his personality on top of it makes him one of the most likable in the business. Sid Silvers works from a box, delivering several songs to wonderful results.

Cissy Hayden's Sixteen English Dancing Daisies closed the vaudeville first half. Facially—well, they are wonderfully well-trained dancers. A toe-soloist does well.

The unit second half was opened by Phil Baker and Sid Silvers, the latter working on stage and the former in the audience. A dancer does two routines (only one would be more effective) until the first scene in full stage, showing the Brooklyn Bridge terminal, with a train to Coney Island is ready. Higgins is very funny in this. A scene in Luna Park by Phil Baker and Helen Eley is full of laughs, and the latter, who is the prima donna of the unit, displays good vocal ability, in addition to a shapely, though plump, figure in a bathing suit. Two girls do a minuette, and are followed with a Salvation Army burlesque by Higgins and others, in which Higgins gives a humorous history of baseball in biblical terms. Baker and Silvers appear again, with a laughable bit in one, and almost stopped the show with "Sunshine and Rain," which Silvers sang, the number being announced as Baker's and Benny Davis'. Miss Eley appears in a beautiful set showing a river and canoe, doing a "Moon Flower" number. Frank Dobson's single followed, the singing comedian scoring heavily. A very clever bit about an extremely polite traffic cop was spoiled by the monotone and expressionless manner in which the "cop" did his lines. A "boxing" bit between Higgins and Hascall, with Dobson as manager, was a scream. The girls appeared for the finale, which is supposed to be of "radium" gowns, but wasn't done at this house for some reason. A detailed description of all the scenes in the show and their merits is prohibited by lack of space. However, "Hello New York," staged by Lon Hascall, looks like a good bet for a sure hit.

G. J. H.

VAUDEVILLE

PROCTOR'S 125th STREET

(Last Half)

A crowded house saw the entertainment on Thursday evening. The two feature pictures were "A Modern Diana," featuring Marion Davies, and "Fighting Hearts,' with Wm. Fairbanks in the leading role.

The Three Victors opened the show in their acrobatic act. They have a bedroom scene, opening with one of the acrobats in bed, the other attending to the laundry. The third partner enters to announce that they have the last half, whereupon the ironing board is turned into a bounding board and the closet into a pedestal. One of the three appears slow and awkward, and does a lot of comedy with the derby hat, but is all there in the ensemble. They show very clever leaps to hand balances, two and three high, and their long leap across nearly the full width of the stage brought them an encore which they did in one for many bows.

Nell O'Connell appeared before a handsome velvet drop, her costume in blue and white being showy and unique. She put over a jazz number in pleasing manner and good voice. A ballad also scored for her. Then in white knickers and long-tailed coat and a green hat she contributed an Irish song in real rollicking fashion. A medley of Irish airs played on a miniature harp filled in nicely and secured her a well merited encore.

Joe Browning followed and soon had the women in the audience in hysterics with his undertaker makeup and his funeral face. The ludicrous smile which frequently illuminated said face never failed to register a scream. His material is also away from the ordinary, consisting mainly of comparing men and women. His first song with comedy accompaniment by the orchestra was a big laugh. "The Day of Judgment" and the "Symptoms" verses contained plenty of meat and helped him to emphasize himself as a thorough "best bet."

"Just Girls" is the title of a minstrel act by seven ladies, including the interlocutor in full evening gown, four "busters" in white and two end girls, who had the right idea, especially the one to the right, who turned loose an infectious laugh at appropriate times. In turn then, the interlocutor announced an "O'Reilly" song by a lively colleen, who could sing it, and dance also. "Ta Ta" by a girl in white; "The Indiana Home" song; "Three o'Clock," by a soprano soloist, with the proper idea of putting over this ballad. Miss Wood then stepped down to present herself in a violin solo, while the other six were nicely grouped upstage. A concluding lullaby lowered the curtain satisfactorily, with the septette smilingly acknowledging the copious applause.

F. C. M.

JEFFERSON

(Last Half)

Jim Jam Jimmies opened the show with their clown acrobatic offering and were the first of the acts to be encouraged by the audience for their slightest effort. Thereafter, premature applause by the cordial patrons almost made some of the vaudevillians unaccustomed to such treatment forget their routine.

Pierece and Goff, two girls scored in the second spot with their musical act, the girls proving to be versatile musicians with a pleasing style.

Nevins and Guhl, in blackface comedy, gathered no end of laughs, when one succeeds in inducing the other to take a chance with the Australian Champ who gives anyone staying ten rounds $500. The stuff is worked up nicely with the bout seen through a curtain, the fighters' shadows appearing very funny.

Rose and Moon, plus a pianist, have an excellent dancing act well staged and equally well executed. The man sings here and there, and dances with a lightning-like rapidity of his feet. The girl also dances well and both have a routine with many original touches. The offering certainly has big time material in it.

Cameron and O'Connor offered a diverting comedy skit in which one of them played straight while the other was a comic of a fair to middling type. The house being with them, they took their time and did a number of funny bits of every description.

Thomas E. Shea's dramatic pieces were unusually well received and in an excellent manner he enacted scenes that included Cardinal Richelieu defying the king of France's messenger, the Bells, and Dr. Jekyll and Mr. Hyde. The act on the whole has great continuity and each bit is admirably done. There are few actors on the legitimate stage to-day that have the dramatic force that is Mr. Shea's.

Cecil Weston and company offered several songs, most of them characterizations that went over very well. The stuff, while not new, was done very well, Miss Weston's personality helping also. Her pianist accompanies her faultlessly and also plays a solo or two.

Zaza and Ardelle and company close the show in an act that we believe is practically the same in which Joseph Howard was seen last season, that of the Parisian studio. The Japanese team are not in the act now, but the excellent Apache dancers still do their specialty and some pretty girls and a clever boy complete the cast. The acrobatic and Oriental dancers are worthy of special mention for the latter is truly a voluptuous wiggler.

M. H. S.

HAMILTON

(Last Half)

The matinee business here is on the upward swing. This house has never done much during the afternoons, but from the looks of things, the time is rapidly approaching when the Hamilton will be able to hold its own with any other house for matinee attendance. The show for this half of the week was entertaining, and except for a wait between the first and second acts, (both working in full stage) moved smoothly. This wait could be done away with, and undoubtedly would be, with the shifting of Rose Clare from third to the second spot, and with Ward and Dooley to the third, although the latter was hardly the type of act one would see in a third spot. However, the character of the rest of the acts on the bill made this the only possible way in which to have the bill run smoothly.

Jewell's Mannikens was the opener, the marionettes going through an entire vaudeville bill in good style. The closing bit, consisting of a sea and air battle, with electrical effects, made a very good finish.

Ward and Dooley opened with a song and dance in one, following which an attractive set in full stage was disclosed. Here the two went through a routine of bicycle work, rope-spinning and a dance finish. The stunts are good, but in the talk bits the man has evidently borrowed a few lines from Bill Dooley, and also his brother Jed.

Rose Clare was reviewed a few weeks ago by the writer, and at that time we mentioned that her material and its delivery was pleasing, except for the finish, which is weak and should be changed. The same statement still goes.

Wilson and McEvoy do a little skit in one called "Reg'lar Pals," the pals being a newspaperman and an advertising man. A rather unusual combination, despite the beliefs of many vaudeville acts. Searl Allen is programmed as being responsible for the turn, which can step into the number four spot on any big time bill and be sure of success. Wilson handles the comedy in an easy, natural manner, and McEvoy does capably as the reporter, and with a little work will get rid of the stiffness which is slightly noticeable in his delivery. The idea is novel, and the lines clever all the way through. The closing song should be changed for a later number—otherwise the act is unusually good for a two-man combination.

Harry and Emma Sharrock have been working "Behind the Grandstand" for quite some time, but as long as they can be as entertaining as they are, we are content not to have to move for a long time to come. The comedy is sure for laughs, and the mind-reading work, without a doubt the fastest done by any act in vaudeville.

"Movie Masques" proved to be an unusually well-staged dance offering presented by Maurice Golden and company. Four people appear in the cast, three of whom do exceptionally good dance work. It will be fully reviewed under New Acts.

G. J. H.

SILTON IN SMALL OFFICE

Eddie Silton, who has been Western manager for the Edward Small enterprises, has been brought to the New York office of the firm. Before coming in he handled the tour of George Beban in a combination of half real and half reel in "The Sign of the Rose," which has been playing to unusually good business. Mr. Silton plans to follow the Beban tour with another combination of spoken and silent drama.

SID GOLD SUED FOR $707

Jacobs & Jermon, Inc., burlesque managers, brought suit this week against Sid Gold, now playing with the Weber & Fields Shubert unit, for $707, alleged to represent a claim for money loaned in August, 1921, and not repaid. The papers in the action, which was brought through Attorney Leon Laski, were filed in the Third District Municipal Court.

"MINSTRELS" AT FRANKLIN

The third of the amateur "Minstrel" shows to be played in the Keith-Moss houses is being featured at Moss' Franklin theatre this week. The show has a cast of fifty boys, and was staged by James Gorman, of the Gorman Brothers Minstrels, who staged the first of the "Minstrels," at the Coliseum theatre.

ETHEL LEVY IN VAUDEVILLE

LONDON, Sept. 11.—After an absence of two years Ethel Levy is back in vaudeville and last week with some wonderful gowns and new songs scored a hit of big proportions at the Alhambra.

REGENT

(Last Half)

A well balanced bill without any headliners here the last half but a good deal of entertainment value.

The opening act was the McCormick Sisters and Bliss, a trapeze and rings act, which went over in good fashion in spite of the absence of any spectacular tricks. It would be well if one of the girls eliminate the shimmy from her movements when clad in a one-piece bathing suit.

Elsie Clark, with Nelson Storey at the piano, gave a repertoire of songs, all published numbers, opening with "Lovesick Blues" and closing with "You Can Have Him, I Don't Want Him." She has a good voice but makes no effort to deliver her numbers. She scored best with "Aint It the Truth?" She has becoming costumes and her personality is charming. Storey accompanies well and does a solo in good style.

Grace Leigh and company have a sketch that has unlimited possibilities but suffers from weak acting. Miss Leigh is the prima donna of thirty-nine who is in love with the boy of twenty-one. Of course she has loved his father under a different name but does not know this until the boy's mother comes to plead with her to let him go. She then disillusions him by acting the part of a loose woman and sends him away to his boyhood sweetheart while she must do her last act and make them laugh—much heavy emotion and sob stuff. The play is weakly acted all through. The juvenile is wooden and Miss Leigh herself at time suffers through the ridiculous lines that are put in her mouth.

Al Wohlman sings a song about being a student of half a dozen different things and then announces that he is a graduate of I. C. S. and reads some testimonials. These might be brought more up to date and strengthened. His character number is great. He shows how different people have proposed to the girl next door, including a gambler, a Dave Warfield type and a tailor. This wins him a big hand and he deserves it. He gives an imitation of Al Jolson but takes the curse off by kidding himself about it. The act is strong and he has an intimate style that makes you like him.

Allman and Harvey have an act called "The Yukon." At the opening the straight is seated in front of a drop depicting the frozen north and in the dim light recites several lines from Service's "The Spell of the Yukon." At the finish of this bit the smaller of the two is spotted coming out from an igloo. He is a blackface dressed in palm beach clothes. The chatter is about how the straight has made him come away up here and how cold he is. The blackface then sings a couple of songs with his ukulele for accompaniment and goes over big. The straight in a powerful and pleasing voice renders Kipling's "The Road to Mandalay" and the two harmonize on the last few bars of the second chorus for a finish. The act is fine but could be made even better. The audience was waiting for more ukulele work; a harmony number would have been appreciated.

Johnny Ford and the Wood Sisters closed the bill with a neat dancing act with specially written material. The act is clean, fast and well staged and received the applause it deserved.

C. C.

STILLWELL IN NEW ACT

Ray Hodgdon and Charlie Morrison will present Frank Stillwell and Jack Fraser in a new offering for vaudeville captioned, "Piano and Song Studies." Frazer was formerly a member of the trio, Weber, Beck and Fraser, which dissolved partnership after having worked together for twelve years.

FRIEND AND BEAMAN IN NEW ACT

Al Friend, formerly of the team of Friend and Downing, has formed a new partnership with Harry Beaman. They will open on the Keith time with a new act, "Abie's Troubles."

ADDITIONS TO REVUE CAST

Several additions have been made to Will Morrisey's "Hollywood Studio" revue at Paradise (formerly Reisenweber's.) Among the newcomers are Woodward Morrissey, Sybilla Boehen, Cliff Green, Sammy Mann and Trixie Conway.

NEW COSTUMING CO. FORMED

William Schumacher, Jr., for the past eight years general manager of the Shubert Costume department, known as the Mode Costuming Co. has resigned and in conjunction with Louise A. Bayer, will form the Bayer-Schumacher Co. to engage in theatrical costuming. Miss Bayer, up to two years ago was also associated with the Shuberts.

FIFTH AVENUE

(Last Half)

Singing and dancing acts are decidedly in the majority on the bill for the last half at this house. Even the opener, a decidedly acrobatic turn could not refrain from using a song and dance introduction, while the closing act did a soft shoe turn on bells for a finish.

North and Halliday were out of the bill on account of delay of scenery and props for the first show. It was said they would go on at the evening performance. However, even with this elimination the bill ran long enough.

Margaret Taylor opened the show. An operatic aria brought her one. Everybody got set for a high class singing act, but the young woman fooled the crowd by delivering a jazzy melody and a dance. She immediately proceeded with her slack wire act which contained some clever balancing that captured the audience.

Castleton and Mack, two clever male dancers, did well in number two with a neat routine. They opened with a double, then each did an eccentric solo and finished with acrobatics.

Furman and Evans scored the usual hit with their piano offering. They have a good collection of songs, which they put over with supershowmanship. They are a good number for this position in any house.

The usual sketch spot is allotted this time to Hartley and Patterson, a mixed team, who are decidedly clever. Their present vehicle is hardly worthy of their efforts. The dialogue is devoid of humor and drags. However, they labored with it like veterans and got over to big applause, mainly through their songs and dances.

Charles Irwin is a well appearing monologist who has several good stories and a hiccough bit in one of his songs that got him over in nice shape.

For pretentiousness in both scenic equipment and talent, the palm goes to "Flashes in Songland," a novelty offering contributed by a quintette of mixed voices. It opens with an introduction by one of the female singers giving the audience an idea of what they are to expect. A duet in Italian by the soprano and tenor follows and goes over to great applause. Both have splendid voices and their harmony is all that could be wished for. The basso and tenor go into "Macushla" with equally good results, and for a finale the entire personnel revive the love songs from favorite light opera successes for the finale. This act is perhaps the best of its kind that has yet been offered in vaudeville. Although none of the singers are billed one would not be much out of the way in suspecting that they have been culled from the operatic field.

Despite the fact of a position next to closing Crawford and Broderick in their comedy skit kidnapped the show. This mixed team have a vehicle that is decidedly big time and have a knack of delivery, especially the female member, of putting over their material with a punch that fairly bowls you over. Their laughs come in rapid fire succession and since they were the only real comedy act on the bill they cleaned up.

Vasco, a man billed as "the mad musician," is our idea of a one-man orchestra. He plays some twenty odd instruments with a technique that proves him a finished musician.

E. J. B.

PROCTOR'S 23RD STREET

(Last Half)

A diversified bill of six acts and a feature picture, "What's Wrong With the Woman?" provide adequate entertainment for the last half at this house.

Martelle and West, man and woman, open the show with a novelty act, embracing juggling, hat throwing and feats of contortion. For a thrill finish the man does a toe catch on a suspended trapeze that brings down the house.

Murray and Popkova, a mixed team, registered a comedy hit with a vehicle woven around a young rube and a wise-cracking city jane. The man's makeup set the audience in roars from the start. His ensuing antics as a bashful lover kept the audience yelling.

Another comedy hit was scored by "Romeo, Jr.," a delightful tabloid interpreted by two men and three women. The action is set in a hotel lobby. The plot revolves around the philandering antics of a young husband. His latest flame is a little French girl. After giving freely of his love and purse, he finds that she and in fact all the others in the piece, are in league with his wife to secure the evidence that will free her from the youth who can't make his heart behave. The comedy moves at a fast and furious gait. Several song and dance interpolations give material strength to the offering, as well as an opportunity for the minor characters to show themselves. The young man who has the role of the husband is a comedian of more than ordinary ability. Although some of his stuff bordered on the risque, the audience ate it up. This seems to be the sort of thing pop vaudeville audiences want.

Sharkey, Roth and Hewitt, a male singing trio, scored in a repertoire of popular hits, while Allman and Howard cleaned up as usual with their nifty nonsense and songs.

Gordon and Germaine rounded out the bill with their tramp comedy antics and some excellent bounding stunts.

E. J. B.

VAUDEVILLE

KEENE AND SPEER

Theatre—*Royal.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*Full stage (special).*

Dick Keene, is out of the "Music Box Revue," having been associated with Emma Haig as her dancing partner for the past two seasons. Little Bernice Speer was last seen for a brief time in Joe Howard's "Deviland," but before that took Billie Shaw's act out in vaudeville, taking Miss Shaw's place. She is best known to the patrons of Keith theatres as having appeared with Nat Nazzaro, Jr., when his act toured the Keith circuit.

With Keene and Speer is a little blonde, called Violet Palmer, who appears at the piano, comes in for some talk bits, and sings a little, and also is seen in a dance bit.

"Tea For Two—I Mean Three," is the billing of the act, which is one of the cutest offered to vaudeville. At the opening, Miss Speer and Miss Palmer are discovered having a tea party between themselves, until a 'phone from Keene brings the information that he will be up in fifteen minutes, and will take a cab. No sooner has the 'phone conversation been completed, than Keene appears. He says he arrived so quickly because he decided to walk.

A vocal number by Miss Speer is followed by a dance by both, with a very cute finish to the routine. Miss Speer goes through a solo dance of back-kicks, side-kicks and acrobatic work which is one of the best routines we have seen in a long time. Keene sings "Homesick" prior to going into a tap dance solo, which is excellently done. Miss Palmer shows more than ordinary ability with a piano solo. A dance number by Keene and Miss Speer completes the routine.

For a trio of personalities, these cannot be matched. Keene is a boy of apparently no more than twenty-two. He is youthful, good-looking, confident, and tops it all with wonderful dancing ability. Bernice Speer doesn't look a bit over sixteen, if she is that much. A very sweet face, a shapely little figure, an adorable smile, and when it comes to dancing!—she can hold her own with any. Miss Palmer is very pretty, talks well, in fact does all her work excellently.

The entire affair is dainty, and breathes the essence of youth. There's no reason why it shouldn't make a welcome relief from the ordinary run of dance acts, for any big time bill.—G. J. H.

KATHERINE STANG & CO.

Theatre—*State.*
Style—*Violin soloist.*
Time—*Twelve minutes.*
Setting—*One.*

Miss Stang is a very good violinist, whose chief attribute is a splendid bowing arm, which produces a loud, round tone from her instrument. She is a tall, slender, dairk-haired young woman, and makes an agreeable appearance. Accompanying her on the piano is another young woman who is really an exceptionally capable accompanist.

Miss Stang hardly leaves off playing for even a minute during the entire length of the act. She pauses but a moment between numbers. Her first offering is Fritz Kreisler's "Caprice Viennois," which is spendidly done. After this the violinist played "Kiss Me Again," and from that she turned to "April Showers" and another popular song of the same type. She finished with a very difficult classical composition demanding the display of considerable technique.

Perhaps the only criticism we can offer is to suggest that Miss Stang should not stand too stiffly—the vaudeville public enjoys its music mixed with a portion of theatricalism. H. E. S.

NEW ACTS AND REAPPEARANCES

PAULINE

Theatre—*Fifth Avenue.*
Style—*Hypnotism.*
Time—*Twenty-eight minutes.*
Setting—*Full stage.*

Making his re-appearance on the vaudeville stage after an absence of about ten years, J. Robert Pauline is just as much a sensation, in the opinion of this reviewer, as he was when he created such a furore over a decade ago. With nine subjects on the stage, Pauline performs some of the most amazing feats of mental strength imaginable. He makes a fine personal appearance and his explanatory talk, and also the manner in which he gets his subjects under control, are delivered in a polished, forceful and yet entirely unobjectionable manner.

The stunts which Pauline makes his subjects perform are described by him as being done while in a superinduced form of catalepsy. The most amazing thing he does is, in full view of the audience and with no possibility of deception, to make the blood recede and return in the arm of one man at his spoken command. This astounding feat is put across in a most showmanlike manner. While his subjects are obviously all of low-grade mentality, Pauline gets them under control with such ease and makes them instruments of such amazing power that his performance is little short of wonderful. One young man is put into a perfectly rigid condition, suspended across two chairs and four men, weighing altogether at least 600 pounds, stand upon his shins, knees, stomach and chest, a feat of strength which the subject could never perform by himself.

Getting all nine men under control at once, Pauline makes them imagine they are seeing trained mice perform on the floor, and the antics they go through are productive of great laughter. While they are excitedly chasing these imaginery rodents all over the stage, Pauline strikes the entire group suddenly motionless; the picture they present is extremely ludicrous.

Without a doubt, Pauline is a marvel, and there is no question that he will create a sensation wherever he plays.—H. E. S.

GERTRUDE SAUNDERS

Theatre—*State.*
Style—*Songs.*
Time—*Ten minutes.*
Setting—*One, special.*

Gertrude Saunders is the gifted young colored girl who made such a hit in "Shuffle Along" when it first came into New York. Possessed of a pleasing personality, a clear, high voice, especially good for singing jazz and blue songs, and a complete knowledge of the art of putting a number across for all it's worth, almost any audience should receive her act favorably. At the show reviewed she sang three songs, each of them of the super-syncopated, unusual type that the Negro songwriters have been turning out for the past year or so.

The drop used is special, of a dark striped material, giving the act a "tony" appearance. Miss Saunders, who wears a gold-cloth gown cut on simple, close fitting lines, is accompanied by a pianist who knows his business. While she has previously demonstrated her ability to get all there is out of a blues or "lovelorn" song by the injection of innumerable little facial, physical and vocal tricks, in her present act Miss Saunders has refined her method of working to a considerable extent. In her line she is a real artist. H. E. S.

JOHNSTON AND GODFREY

Theatre—*Jefferson.*
Style—*Novelty act.*
Time—*Fourteen minutes.*
Setting—*In "one" and "two."*

Two colored men, one a lyric tenor and the other an excellent dancer. The first half of their act is in "two" and both are discovered fishing in the old mill stream, with the water wheel and a pretty landscape in the rear. One is of the ne'er do well type and the other is an old timer who catches fish as fast as he can pull 'em out. Which is disconcerting to the shiftless appearing one. He sings "Kentucky Home," as the other fisherman prepares to leave, and who sings a published number followed by a short dance before he goes.

Another ballad is rendered by the lyric tenor and the act goes to "one" with one of the men coming out and giving an impersonation of the late George Primrose singing "I'm a London Swell," and attired for the occasion in a minstrel costume. The song was followed by a dance with a few of the impersonator's own steps mixed in for good measure. The tenor arrived as a minstrel also, and sang a ballad in a faster tempo than the other two songs and took some high notes very well. A double song and dance number was used as a closing bit, the orchestra forcing the tempo and making it appear to be faster than it really was.

Ought to make a pretty fair sort of turn for the three a day for the present, and when rounded out probably will be suitable for the larger houses.

M. H. S.

MEHLINGER & DONALDSON

Theatre—*Coliseum.*
Style—*Singing.*
Time—*Fourteen minutes.*
Setting—*In one.*

Artie Mehlinger and Walter Donaldson could more appropriately use the billing of Helen Groody and Dave Stamper, "The Star and The Composer." Mehlinger opens this act alone, singing a parody on "Harry," with the words running to the effect that "I'm Just Wild About Writers." This lyric tells of George Meyers having retired, and towards the finish introduces Walter Donaldson.

The first number done by Mehlinger, with Donaldson at the piano, is "Down the Dixie Highway." Each song is alternated with a story by Mehlinger, all new, and good for big laughs. The second number sung is without a doubt one of the best comedy numbers heard in vaudeville in a long time, and gives promise of being a bigger hit than any comedy number in years. It is the tale of a hen-pecked husband, whose wife beats him, goes out with other men, poisons him with her cooking, takes all his money from him, and "He Loves It."

"Caroline in the Morning," a fine ballad, is announced as Donaldson's latest number, and is excellently done. A medley of Donaldson's hits follows and was used for a finish, which included. "Back Home In Tennessee," "Daughter of Rosie O'Grady," "How You Gonna Keep 'Em Down On the Farm," "Million Miles From Nowhere," "Bimbo On the Bamboo Isle," "Tired of Me," "Mammy," "Gin, Gin, Ginny Shore," "Georgia," and "Indiana." All of these were done with special lyrics making a story, and also making a finish which stopped the show cold when reviewed.

The combination of Mehlinger and Donaldson will be as successful as that of Mehlinger and Meyers. In fact, even more so.—G. J. H.

HILL, ASTOR AND CO.

Theatre—*City.*
Style—*Dancing and singing.*
Time—*Sixteen minutes.*
Setting—*Full stage (special).*

This act might be regarded as an allegory. It isn't intended for one, and a layman couldn't see anything in the way of allegory in the entire affair. But a showman could see all the way through the act, the sad tale of how "big time meets small time, mingles with small time, and therefore becomes small time by doing so."

In other words, Olive Hill and June Astor are doing a dance act which has apparently been combined with another two act, consisting of Al Lavine and Al Ritz. The girls are the big time, and the boys the pop houses. The boys were evidently put into the act in order to fill in between the numbers done by the girls. One of the boys plays the piano, in addition to doing some song work, while the other chap sings and dances, and acts generally "juvenilish."

The girls are exceptionally pretty. Their figures would win any bathing beauty contest from here to the coast. Their dance ability is more than pleasing. And their manner of working is "class" at all times. All of which summed up means "Big Time," with capital letters.

The girls could make the two-a-day houses with just a pianist, or still better, a pianist and a boy with class, or let us say, "finesse," to fill in between their numbers with his. But Al Lavine and Al Ritz are just a good small time duo by themselves, and would make a great combination for the family houses. At present they are only hindering the girls from making the big time.

The setting can be greatly improved. What good is a cyc when it only reaches half-way around the stage and wings have to be used to cover the rest of the distance? Either the cyc isn't big enough, or it wasn't hung right. And they could use a ground cloth to match the cyc, instead of the mangy-looking green carpet used here.

The combination of the four people, if intended for the small time, will make a good flash for those houses. But if otherwise—begin at the beginning of the review of their act and read it all over again.—G. J. H.

JOHNNY FORD AND WOOD SISTERS

Theatre—*Fifth Avenue.*
Style—*Dancing.*
Time—*Eighteen minutes.*
Setting—*Full stage, special.*

Ford and the Woods Sisters have in this vehicle a well-worked out routine of dances, with a very pretty setting. The setting represents a dancing studio, with Wood the teacher. A piano accompanist is used, but she is really not needed, as she adds nothing to the value of the act. Ford works with the ease and grace of a master of stage dancing, and the two girls are also good dancers.

The act opens with some talk in verse between the three performers, who quickly go into a short dance. Then the Wood Sisters perform a very pretty waltz number, using "Three O'Clock in the Morning." The inevitable Chinese number is begun with a song by Wood, finishing with a cleverly aranged routing of tap dancing by the three. One of the sisters then does an acrobatic jazz dance, attired in a short black ballet costume, after which the other does some very difficult Russian steps.

Wood comes back for a few minutes of some of the prettiest hard shoe dancing, being joined at the finish by the girls, dressed in red, for a fast finish number. The act was well received here, and will be anywhere H. E. S.

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THEATRE ORCHESTRAS

Vaudeville theatre audiences have during the past few months displayed a great amount of interest in orchestral playing, an interest which in many instances verges on enthusiasm. So fast has this interest developed in the past year that good organizations can play the big houses for weeks.

Music lovers seem to never tire of good orchestral playing and as a result of this, the orchestras of standing are in big demand at large salaries.

Despite this the theater orchestras and especially those in the smaller vaudeville houses are more unmusical today than ever before. Whether it is because the early classical musical training of the players has imbued them with contempt for the popular tunes in demand, or whether their only purpose in life is to achieve the conclusion of the musical task alloted to each during a performance, is not clear, but the fact remains that the theater orchestras instead of improving are constantly sliding back.

If managers are not aware of the value of their orchestras the public surely is as shown by their enthusiasm when they hear one of the good novelty orchestras play on the stage.

A good orchestra in the pit is a drawing card of decided value as shown by the big organizations in the Capitol, Strand, Rialto and Rivoli theaters on Broadway. The expense of these big musical organizations is enormous but early in the day of motion picture theaters the proprietors and managers learned of the great value of the orchestra and went to great lengths to secure not only the best musicians but conductors of great ability.

If for no other reason than the profit making one, an improvement in the theater orchestras should be made at once. This item while important is by no means paramount for the added entertainment value which an act working with a good orchestra gains is inestimable.

NEW YORK OPENING POSTPONED

"Dolly Jordan," John Cort's costume play, which opened last week in Buffalo and was announced to come into New York at the Daly Theatre on Sixty-third street on Monday of this week, was sent to Cleveland instead, and the New York opening postponed until October 2.

GEORGE A. BAKER HEADS FUND DRIVE

With the opening of the theatres throughout the country and the re-employment of actors and actresses for the season, the drive for the Actors' Fund which is being conducted by the CLIPPER to match the $5,000 of an unknown donor received added impetus. This splendid institution is worthy of the best efforts and assistance of professionals and non-professionals, and George A. Baker, actor, heads the list this week with a contribution of $100. Miss Erba Robeson, actress, subscribed $10, besides which there were many new memberships. The list now reads:

ANNUAL MEMBERS

Al K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillion, actress.
Dorothy Keeler, actress.
Jesse Rese, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillion, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
William Desmond, actor.
Sam Jackson, vaudeville.
Virginia Hennings, vaudeville.
Madelyn Franklyn, vaudeville.
Walter Greaves, actor.
Richard Lombard, vaudeville.
John Lombard, vaudeville.
M. Tello Webb, actor.
Emma Weston, actress.
George A. Baker, actor.
Erba Robeson, actress.
William Thorn, actor.
Gretchen Thomas, actor.
Harry La Cour, actor.
Herbert Delmore, actor.
Ralph Rogers Ronzio, actor.
Elsie Donnelly Ronzio, actress.
Mrs. Gerald Griffin, actress.
Lydia Wilson, actress.
Jack H. Fauer, actor.
Katie Emmett, actress.
Jimmy Lyons, actor.

ANNUAL ASSOCIATE MEMBERS
(Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.

CLERGY TO SEE FILMS

The motion picture as a definite part of a religious service will be demonstrated at a special presentation to be given in the Town Hall on Sunday evening, October 1. The Rev. Dr. Charles M. Sheldon, author of "In His Steps," will be in charge of the service, and The Christian Herald has invited clergymen and religious leaders of all denominations in Greater New York to attend.

The pictures to be shown will be Old Testament subjects, made with the backing of the Bank of Italy, and a part of a series of fifty-two subjects which required five years in the making in Palestine and Egypt.

BORDONI SHOW RE-OPENS

BALTIMORE, Sept. 26.—Irene Bordoni in "The French Doll," opened here last night at Ford's Theatre. Thurston Hall, who was in the cast last year is now in London and his part is being played by Harry Browne. Frederick Raymond is seen in the juvenile role.

Business was good the opening night, the show playing to nearly capacity business. This is the opening stand of Miss Bordoni's tour of the country.

SUCCESS

Dreams of a future that dazzles,
Triumph, with money and fame.
That is the goal of the artistic soul,
That is the zest of the game.

Striving, continually toiling;
That is the thespian's wage.
Living each day on the smallest of pay,
All for the love of the stage.

Waiting, and struggling, and hoping;
Climbing the rounds, one by one.
Never forgetting, no time for regretting,
With eyes ever fixed on the sun.

Heartbreaks and joys, what's the difference?
The Manager gives each his part.
But the spirit to win, makes it worth while to grin.
Success is the guerdon of art.

BERNARD J. CARPLES.

WERBA TO DO MUSICAL PLAY

Louis F. Werba will return to the production field soon with a new musical comedy, called "Adrienne," with music by Albert Von Tilzer and book and lyrics by A. Seymour Brown. The show will open out of town around Christmas before it comes into New York.

YOUR $2.00 WILL SECURE $5,000 FOR THE ACTORS' FUND

The Clipper has a donation of $5,000 for the Fund, if members will subscribe a like sum by individual contributions of $2.00 (Annual Membership) or $50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find $.....

My contribution to the $5,000 Special Fund.

Name .....

Address .....

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund.

Answers to Queries

B. E. R.—Thomas E. Glynn, banjoist, died at Cambridge, Mass., May 29, 1897.

Broadway—Tony Pastor opened his theatre at 201 Bowery on July 31, 1865.

F. R.—Richie Foy died at Chicago, October 22, 1897.

Sid—Emily Mestayer died in New York, April 25, 1882.

Site—Peter Jackson was born near Porto Rico, W. I., July 3, 1861.

W. R. S.—Fanny Ellsler made her farewell appearance in June, 1851, at Vienna, Austria.

Zoo—Francis Wilson appeared in "The Lion Tamer" at the Broadway Theatre, New York, December 30, 1891.

N. H.—"'Way Down East" was produced on September 3, 1897, at Newport, R. I.

M. P.—The Biograph was shown at Koster and Bial's, New York, beginning October 26, 1896.

O. M.—"Jack and the Beanstalk" was first produced at Galva, Ill., March 11, 1896.

Film—Gustav Von Seyffertitz was a member of the Irving Place Dramatic Co. in 1897.

14—"The Power of the Press" was produced at the Star Theatre, New York, March 16, 1891.

R. L. S.—The American Music Hall, at 444 Broadway, New York, was opened August 10, 1860, with R. W. Butler as manager.

P. G.—Fanny Davenport appeared for the first time in New York as "Gismonda" in the play of that title at the Fifth Avenue Theatre, New York, on Dec. 11, 1894.

R. E. E.—"The French Maid" was produced by Edward E. Rice. Marguerite Sylva played Suzette. Saharet was a dancing feature at the Herald Square, New York.

Old—1. Robert Edeson was the assistant treasurer at the Park Theatre, Brooklyn. His first appearance on the stage was made with Cora Tanner's company in "Fascination." 2. He was leading man for Maude Adams, playing the title rôle in "The Little Minister."

25 YEARS AGO

Anna Belmont was with George H. Broadhurst's "What Happened to Jones" Co. at the Manhattan Theatre, New York.

Augustus Thomas visited San Francisco, to look after the production of his play "Don't Tell Her Husband."

Otis Skinner presented "Prince Rudolph" at Chicago.

Ed. J. Nugent started Sunday night concerts at the Star Theatre, New York.

E. S. Willard opened at Wallacks, New York in "The Physician."

"A Bachelor's Romance" was presented at the Garden Theatre, New York, by Sol Smith Russell.

"The Cat and the Cherub" was played at Olympia Music Hall, New York.

The Liliputians presented "The Fair at Midgettown" at the Star Theatre, New York.

Hope Booth returned from Europe.

"Way Down East" was presented at Newport, R. I.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

ENGLISH ACTORS UP IN ARMS OVER EMPLOYMENT OF CHINESE SUPERS

"East of Suez" Production Employs Many Orientals in Big Scene and English Actors, Suffering from Unemployment, File Vigorous Protest

LONDON, Sept. 25.—English actors are up in arms over the employment of Chinese supers in the local production of "East of Suez." The London production is much more spectacular in the way of number of people employed, and scenery than is the production now current in New York and in one of the scenes, not shown in the American presentation, about twenty-five or more real Chinese are used to give local color to the piece. These supers are paid 3 pounds a week, and it is a matter of aggravation and annoyance to the English actor that such a state of affairs should exist.

The unemployment situation among theatrical folk here at the present time is keenly felt and the actors resent the employment of Chinese non-professionals in roles which they could fill, claiming that the producers are thus taking the bread out of their mouths.

The Actors' Association is divided into two camps over the controversy, one of which maintains that to show Chinamen and in the interests of art it is necessary to use real Chinamen. The other claims that no purposes of art are served by this means as the art of the theatre consists in a person representing something which he, in persona se, is not.

The A. A., had, unofficially, at first expressed themselves as antagonistic to the employment of Chinese supers, but when the matter came up before the Council this body said that they were powerless to act and excused the employment of the Orientals. At the Propaganda meeting held last week a resolution was adopted censuring the Council for its stand in the matter. This brought forth more discussion as several of the members claimed that the continual hackling and criticism of the council was not conducive to the best results.

It was pointed out that if sixty Chinese were used at 3 pounds per week each that this would be 180 pounds a week that should have gone into the pockets of the English actors, who needed it badly. In rebuttal it was stated that if the Chinese had not been employed the scene would have been omitted and about twenty or thirty additional English actors would have been without employment. The claim was also made by this faction that the Chinese were really employed as instrumentalists so that the matter was one rightly for the musicians' union and not for the Actors' Association.

A member of the A. A. facetiously retorted that any English actor was capable of making the hideous noises that came under the head of Chinese music and that, as had been shown in previous productions on the London stage, English performers were thoroughly equipped to represent Chinese or other characters. That the condition of the stage in England now is so bad that any employment of a foreigner or non professional in a role that could be played by a recognized performer is a direct blow at English talent and the livelihood of the English actor. It was pointed out, that if, for the sake of realism, it were expedient to employ real Chinese in a Chinese scene it would soon be necessary to have real convicts in convict roles, bootblack, toughs, thieves and other unsavory characters to play the roles they are supposed to represent. In this speech was seen a slap at the call for "types" which is fast gaining ground here and which is looked upon as an American innovation.

COCHRAN GOING TO NEW YORK

LONDON, Sept. 25.—Charles B. Cochran will sail for New York shortly where he will stay for some time. He will study Irving Berlin's "Music Box Revue" while there, which is scheduled to open at the Palace here on New Year's day. He will also make arrangements for the New York presentation of Lord Dunsany's "The Faithful."

"RUNNING WATER" TOURING

LONDON, Sept. 25.—"Running Water" has been booked for a tour of the seaside resorts by the Ferman Productions. A. E. W. Mason is responsible for the piece, which was presented originally at Wyndham's by J. E. Vedrenne. Adela Ferguson will play the role created by Edna Best. Others in the cast will be Yves Renaud and Reginald Harman.

HAWTREY TO DO "JACK STRAW"

LONDON, Sept. 11.—Sir Charles Hawtrey, who closed recently in "Ambrose Applejohn's Adventure," at the Criterion, will appear shortly in a revival of "Jack Straw," the comedy by Somerset Maugham. T. C. Dagnall will present the play.

DOROTHY DICKSON IN NEW SHOW

LONDON, Sept. 11.—"Sally," which had a long and successful run at the Winter Garden, has closed and the house will be dark for several weeks. It will re-open with "The Cabaret Girl" with Dorothy Dickson in the leading role.

LATE-COMERS NOT SEATED

LONDON, Sept. 25.—A new ruling has been established at His Majesty's Theatre, which will rapidly do away with those people who walk down the aisles after the show has started to the annoyance of patrons who are interested in the show. Under this ruling, no one is seated after the rise of the curtain on the first act of the play until it is entirely over, and before the second act starts.

"SPANGLES" IS BIG HIT

MELBOURNE, Australia, Sept. 25.—Ada Reeve enters on her twentieth week in "Spangles" at the Princess Theatre here today. Owing to the success of "Spangles," Miss Reeve has been unable to present any other productions she acquired in England. These include "The Whirligig," "Pins and Needles" and "Fashions."

LAEMMLE TAKES OVER OXFORD

LONDON, Sept. 25.—Carl Laemmle, of the Universal Film Company, has taken over the Oxford theatre here for the purpose of presenting Universal features there. "The Storm" is to be the opening attraction, with "Foolish Wives," "Under Two Flags," and "The Hunchback of Notre Dame" to foliow.

NELSON KEYS IN MUSIC HALLS

LONDON, Sept. 25.—Nelson Keys will appear in the music halls for a brief period, pending the time he obtains a new play for his next vehicle. He has as yet not found anything which he considered good enough to succeed "Curate's Egg."

"MR. BUDD" CLEVER COMEDY

LONDON, Sept. 25.—"Mr. Budd, of Kennington, S. E., H. F. Malty's new comedy, was produced at the West End Pier Theatre, Brighton, on August 28, where it was well received.

The plot centers around Mr. Budd, a cockney insurance agent, the child of an Englishman, who married a native of a little country known as Monterbia. The father died fighting for the republican cause there. The mother gives the son when a child to a Monterbian secret society, known as "Libersca," and he receives a locket which bears a vow which he must respect. Mr. Budd is now fully grown, living in Kensington and deeply attached to the landlady's daughter. Everything is forgotten, and when he is about to spend his holiday in Yarmouth, a messenger from his mother's native land arrives to claim him to perform his vow. It appears that grave trouble is brewing in Monterbia, and someone is wanted to impersonate the Prince, and it falls to the lot of Mr. Budd to perform the task.

Naturally Mr. Budd does not relish the task but nevertheless goes to Monterbia and succeeds in the undertaknig. Some of his adventures are very funny and the piece provoked all sorts of laughter.

The success of the piece seems assured.

"WILD OATS" STARTS

LONDON, Sept. 25.—"Wild Oats," a new burlesque revue was produced recently at the Edmonton Empire, proving to be little more than a series of variety turns, all staged well but not what might have been expected of the producers. The merits of the show as a whole depend on the individual merits of the various variety acts.

Included among the acts are: T. Elder Hearn's "Lazy Juggler"; J. B. Taylor's "Fireside Fantasy," and "Dream Stars"; Tom Mostol's "Rest Cure," and Gaby Revette's "Living Pictures." These acts did excellent and were liked by the audience.

Irene O'Dare, did some good singing, and Kathleen Brett and Henry Weste also deserve honorable mention.

AMERICAN PLAYS ARE BIG HITS

LONDON, Sept. 25.—"Lawful Larceny" and "Bluebeard's Eighth Wife" have scored big hits over here. "Lawful Larceny" at the Savoy played by an all American cast was particularly successful. So insistent were the demands for the author that Bertram Harrison, the producer, had to be dragged before the curtain to make a speech. The other play, also is a fine production and special mention must be made of the fine acting of Madge Titheradge, Peggy Rush and Hugh Wakefield. These plays can be counted on to fill the theatres for months.

"OLD VIC" REOPENS

LONDON, Sept. 23.—The "Old Vic" Theatre opened its new season on September 16 with "The Merry Wives of Windsor." The structural alterations demanded by the London County Council have not yet been made, but an additional platform has been built onto the stage, enabling the performances given to more nearly resemble those of the Elizabethan period.

"THE FLAME" OPENS IN DECEMBER

LONDON, Sept. 25.—Miss Violet Vanburgh, will make her re-appearance at the West-End in the principal part of "The Flame," which will be produced about Christmas time by Messrs. Daniel Mayer & Company. This will be the next London show to be produced by that concern.

JULIAN WYLIE GOING TO THE U. S.

LONDON, Sept. 25.—Julian Wylie, long associated with the productions of Wylie & Tate, is going to the United States and sails on his first trip to that country on September 13.

"THE RETURN" ENTERTAINING

LONDON, Sept. 25.—"The Return," the farce from the French of Robert de Flers and Francis de Croisset, which Marie Lohr produced at the Globe Theatre on September 5, proved to be a light, entertaining play, rather flimsy in part, but possessed of some exceedingly well-drawn situations. The English adaptation was made by Arthur Wimperis.

Miss Lohr appeared in the role of Colette Vandieres, the heroine of the play, called "Le Retour" in the original, and was assisted by a very capable company which included Dion Boucicault, George Tully, Jack Hobbs, and Lottie Venne.

The plot of the play has to do with the disappointment Madame Vandieres feels in her husband, who has just returned from war, played by Mr. Tully, with apparently little affection for her. She does not delay to tell him how she feels about it, and it is mutually agreed that she shall get a divorce. Jacques, her husband, however, exacts the condition that he shall select her second husband for her. This he proceeds to do, but none of his candidates meet with her approval. She is more desirous of marrying a young officer, whom she had at one time aided when he received a small cut in a quarrel. She arranged to elope with the young man, but Jacques demands the right to pass upon him. The scene in which she waits outside the door while her intended second husband goes in to be interviewed by Jacques is highly amusing. When he enters the room Jacques recognizes the young officer as a comrade of the trenches. They immediately forget the purpose of their meeting and begin reminiscing. In the excitement of an exposition of one of their engagements, a photograph of Madame Vandieres, the subject of their meeting, is knocked off the table. Unable to wait any longer outside, and fearing bodily violence is being done inside the room, the lady in question breaks into the room and becomes enraged at the officer when she sees her picture on the floor.

Later, however, a tardy letter filled with loving phrases which her husband had mailed to her before he returned home, arrives and she decides to stick to him, after all.

"DOUBLE OR QUIT" SCORES

LONDON, Sept. 25.—"Double or Quit," a new farce, has been presented at the Aldwych Theatre, where it has met with success, being described as good as "Tons of Money." The plot is an old one, but the lines and situations proved to be very cleverly written and contained many laughable incidents. It concerns a chap who has to marry before he is thirty in order to receive a legacy of 50,000 pounds, from which the title is given, he either "doubles," (marries), or quits.

His father wants him to marry a "strong-minded" woman, but the young man advertises for a wife, and receives two answers, one from an old woman in her second childhood who calls herself "Playful," and another from the wife of a bookmaker, who is looking for a lark.

A lot of mixups occur, as is customary and essential with such plays, until finally the young man decides to marry his father's secretary. Donald Calthrop, C. W. Somerset, Eric Lewis and Gina Greeves appeared in the principal roles, doing their parts excellently, supported by a capable cast.

BASIL DEAN SAILS

LONDON, Sept. 25.—Basil Dean has sailed for America on the White Star liner, "Majestic," having seen "East of Suez" successfully presented at His Majesty's theatre. He will produce Galsworthy's "Loyalties" in New York.

DUNCAN GIRLS FOR PARIS

LONDON, Sept. 25.—The Duncan Sisters, the American act which has scored so strongly over here, are going to Paris for a short engagement.

Sammy Lee is now appearing at Reisenweber's.

Harry Kelly has been engaged for "The Springtime of Youth."

Chona Paula joined "The Story Book Revue" in Philadelphia last week.

James J. Cahill is doing the advance work for Louis Mann in "The Dollar Daddy."

James Sheedy left for Chicago last week. He will return the latter part of this week.

Johnny Collins returned to the Keith office last week after a six weeks' absence due to illness.

Rose and **Moon** have replaced Shea and Carroll in the Barney Gerard unit show "Town Talks."

Palo and **Palet** were added to the Weber and Fields show, "Reunited," at the Central last week.

Preston Everette and Sadye Dreyfuss were married on September 5, it was announced last week.

Olga Balkonaff, Hungarian danseuse, is making her first appearance in America at The Nest cabaret.

Harry Finberg, formerly associated with I. H. Herk, has gone over with the Dave Marion enterprises.

Joe Wallace has been signed with "Shoe Echoes," a dancing act to open shortly on the Pan time.

Kalomokus Hawaiians, an orchestra, opened at the White House, an uptown restaurant in New York, last week.

Alex Chernynoff, concert pianist, will open for a tour of the Pantages Circuit in Minneapolis on October 8th.

Fid Gordon begins a tour of the Loew Circuit at the State Theatre this week, under the direction of Bert Jonas.

Captain George Smithfield, last seen on Broadway in "Pitter Patter," is now with Harry Holman's new act, "The Failure."

Joe Smith Marba was added to the cast of the Weber and Fields' unit, "Re-United," at the Central Theatre this week.

The Pedersen Brothers have been placed through Wirth, Blumenfeld, Inc. with Jack Singer's unit show, "Hello, New York."

Mrs. Viola A. Oppenheimer, former "Follies" girl, was granted a divorce from Carl S. Oppenheimer in Los Angeles last week.

Jean White, formerly a vaudeville single, is now heading the cast of "A Fantastic Fricassee" at the Greenwich Village Theatre.

Thelma Harvey, the dancer, is heading the new floor show which opened at Shanley's, Broadway and Forty-third Street, last week.

Tyler Brooke is in London playing the role of Arthur Griffin in "Angel Face," a part which he created in the American production of the piece.

Wallie Howes resigned from the Keith Vaudeville Exchange last week to accept a position as district sales manager for the Durant Motors Company.

ABOUT YOU! AND YOU!! AND YOU!!!

Anna May Bell is featured in the new revue at the La Vie.

Helen Smith has joined the cast of Bothwell Browne's vaudeville act.

Murray, Minehart, Neil Evans, Robert Calley, Timothy Daley, and **William O'Neal** have been engaged for "The Lady in Ermine."

Santrey and **Norton**, formerly with George M. Cohan's "The O'Brien Girl," will be featured in the new revue opening at the Strand Roof tonight.

Nolan Leary and **Company** opened on Inter-State time in Mr. Leary's new comedy, "Buttons." Helen Johnstone is playing opposite the star.

Dorothy Gilbert and **Francis Meadows** have been added to the revue at the Moulin Rouge, Chicago, having been placed through Lilian Bradley.

Arthur Lyons, who had an interest in "Strut Miss Lizzie," is said to be grooming another colored musical production for metropolitan consumption.

The Wilton Sisters opened their Orpheum Circuit engagement this week with the song "All for the Love of Mike," being their punch number.

Frank Mullane opened this week on the Loew Circuit, at the State Theatre, where he is featuring "My Machree's Lullaby" and "Why Should I Cry Over You."

Otis Mitchell, the **Vardell Brothers, Four Girton Girls, Holden** and **Graham**, and the **Aerial Delsos**, arrived in San Francisco from Australia, last week.

Ryan and **Lee** will open for a ten weeks' tour over the Loew Circuit on October 2nd, playing full weeks in all houses, changing their act each half of the week.

Nora Kelly, former star with the coast company of "Angel Face," is going into vaudeville and with Nat Goldstein at the piano will open at the Orpheum, San Francisco.

Emma Wilcox, comedienne with "The Rose of Stamboul" last season has been signed by Henry W. Savage for the new production in which Jeanne Eagels will be featured.

Downing and **Whiting** will open at Proctor's 58th Street next week, after playing a year in the west. Pat Downing will resume his former name of Moriarity on that day.

The Hope Sisters and **Bernie Green** are being featured in a new revuette produced by Roehm and Richards. It has special numbers by Richard Bartlett and Mort Van Moppes.

Dorothy Jardon, last season in vaudeville, is with the San Carlo Opera Company, and will sing the role of "Carmen" when the company opens at the Century this month.

Wesley Barry, the juvenile film star, opened in vaudeville at the San Francisco Orpheum this week, with a supporting company of nine people in a musical comedy skit.

Paul Leyssac, formerly of the Comedie Francaise, will play the role of the French Ambassador with Doris Keane in "The Czarina," which opens in Hartford, Conn., October 2.

Maurice Barrett and **Frederic Clayton** are playing the Pantages Circuit, headlining the bills with a dramatic playlet by Miss Mary Brown. They are booked for thirty weeks.

Rhoda Bernard, sister of Barney, has just returned from Europe where she has been spending a ten weeks' vacation. She will open in vaudeville in New York within the next two weeks.

C. Ray Duncan, formerly of Duncan and Lynn, and Jos. B. Mills, formerly of Mills and Smith, have combined in a new "rube" comedy act which they call "The Two Wise Crackers."

Bert and **Andre Kennedy**, known professionally as Kennedy and Wynne, were compelled to cancel all their vaudeville dates by the death of Mr. Kennedy's mother in Hollywood.

The Bennett Sisters, recently cast for "Bombo," are motoring this week to Youngstown, Ohio, where the show starring Al Jolson is scheduled to open. The girls are using their new car.

Billy Griffiths will play piano for two acts in Roger Imhop's Shubert Unit, "Say It With Laughs," when that show opens in Kansas City next week. Those acts are Ruth Budd and the Barr Twins.

James Aloz, of the Keith vaudeville exchange, is booking the Temple Theatre, Rochester, and the Temple, Detroit, during the absence of Carl Lothrop, who is at a health resort, for four weeks.

Bob Stone and **Frank Brock** have combined in a new blackface comedy act called "The 'Cello Thief."

Edna Luce, ingenue with Jack Reid's Shubert Unit, "Carnival of Fun," was engaged last week to George Cykowski, pitcher on the New Haven baseball team of the Eastern League.

Mabel McCane is showing a new act at the Jefferson Theatre this half of the week called "Mental Meanderings," in which she is supported by Leon Rudd, Bobby Jewett, Stan Stanley, Allan Allansworth and Sorrighen.

Daisy Anthony will leave the cast of "The Torch-Bearers" to go on tour with "A Bill of Divorcement," on September 17th. Irene Timmons will succeed her in the role of Mrs. Sheppard in the George Kelly play.

Madame Powell, formerly of the Metropolitan Opera Company, and Eugenie di Piani, the composer, will be seen together in a vaudeville concert offering in which they will be presented by Bernard A. Grossman.

Paula Edwards, last seen here in "Winsome Winnie," and who has been touring in Europe for the past few years, will open in Keith vaudeville at the Palace in October, in a new act written by Tommy Gray, with music by Clarence Gaskill, in which she will be supported by two dancers and a pianist.

Nat Mortan, "The Human Clarinet," who opened recently in the revue at Murray's Roman Gardens and also plays the Blossom Heath Inn on Sunday nights, has developed such a novel way of putting over songs that publishers have put his picture on the title page of several numbers. Mortan was formerly with Jean Bedini shows and other productions.

THE RAGE OF LONDON

COAL BLACK MAMMY

By LADDIE CLIFF and IVY ST. HELIER

CONTAGIOUS MELODY AND CORKING LYRIC

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By HARRY PEASE, ED. G. NELSON and HARRY TOBIAS

BETTER THAN "WHEN FRANCES DANCES WITH ME"

A REAL NOVELTY

WAKE UP LITTLE GIRL

YOU'RE JUST DREAMING

By LOU HERSCHER and JOE BURKE

GOING BIGGER EVERY DAY

THE NEW "WANG WANG BLUES" BY THE SAME WRITER

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA in GEORGE WHITE'S "SCANDALS."

THE BIGGEST WALTZ HIT IN YEARS

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for high class singers. All smart "dumb" acts should include this in their routine

ALL ABOARD!

TOOT, TOOT, TOOTSIE

GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

FULL OF SNAP AND GO

"You can't go wrong With any 'FEIST' song"

SAN FRANCISCO
Pantages Theatre Building
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144 West Larned St.
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TORONTO
193 Yonge Street

LEO FE

711 Seventh Av

A CRY SONG

YES—AND EVEN BETTER THAN "SORRY I MADE YOU CRY"

WHY SHOULD I CRY OVER YOU

By NED MILLER and CHESTER COHN

CALL, WRITE OR WIRE FOR THIS ONE, BUT GET IT! QUICK!

A DIXIE—MOTHER—SWEETHEART SONG

THOSE STAR SPANGLED NIGHTS IN DIXIELAND

By LEW CANTOR, HERMAN RUBY and PETE WENDLING

A NEW IDEA RAG BALLAD THAT'S A PIPPIN

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LOS ANGELES
112 West Fifth Street

"You can't go wrong With any FEIST song"

MELODY LANE

BIG REVENUE FOR MUSIC MEN FROM BROADCASTING STATIONS

Conference Between Music Men and Representatives of Radio Concerns Results in Admission That Copyright Owners Are Entitled to Royalties for Broadcasting—Music Men See Fortune in Radio Returns.

More than one million dollars per year additional revenue is expected to enrich the coffers of the American Society of Composers, Authors and Publishers, when final arrangements are completed between the society and various radio broadcasting stations that perform copyrighted music for profit, take out performing rights licenses and pay an equitable fee for such rights.

The most definite step taken by the society to license the radio stations was on Wednesday, September 20, when a conference was held at the A. S. C. A. and P.'s rooms, between various radio representatives and organizations interested in copyright and the rights of such copyright owners. All of the representatives of the leading radio interests acknowledged the rights of copyright owners to collect a fee when his works were performed for profit, and the suggestion by E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, who presided at the conference, that $5 per day be a minimum fee for each station, graduating up to a larger fee, was favorably received by those representing the important radio corporations. At this rate, the tremendous amount that will be paid the society by the radio stations will easily reach the million-dollar mark.

Many interesting questions were brought up at the conference, the stenographic report of which covers more than 100 pages and copies of which will be available to those interested as soon as they can be printed and bound. Most of the questions that arose were made by the radio men for points of information, and practically all of them were answered by E. C. Mills, who was later warmly congratulated by non-members of the A. S. C. A. and P. as well as others, for the manner in which he conducted the conference and the way he rose to each occasion, using considerable tact and diplomacy.

Those present at the conference were: American Society of Composers, Authors and Publishers—Nathan Burkan, general counsel, and J. C. Rosenthal, general manager. Author's League of America—Mr. Williams, president, and Eric Schuler, vice-president. Music Industries Chamber of Commerce—Alfred L. Smith, general manager. Music Publishers' Association of the United States—George Fischer, president, and Alfred L. Smith, secretary. Department of Commerce, United States of America—Arthur Batcheller, Radio Inspector of Second District.

American Telephone and Telegraph Co.—A. H. Griswold, S. L. Ross and C. H. Fuller. Radio Corporation of America—J. C. White, and Ira J. Adams, counsel. General Electric Company—H. E. Dunham, counsel, and M. P. Rice, in charge of WSY station. Westinghouse Electric Manufacturing Company—William E. Easton, vice-president; Calvert Townley, assistant to the president, and C. B. Popenoe, of WJ broadcasting station. G. Shirmer, Inc.—O. G. Sonnecke. National Radio Chamber of Commerce—Mr. Lewis, secretary. Music Publishers' Protective Association—E. C. Mills, chairman of the executive board, presiding at the conference.

"MISTER" SONG IN COURT

The suit of the vaudeville act of Duffy and Sweeny against Gallagher and Shean for $25,000 for alleged infringement of a style song known as the "Mister" was in court last week.

Kendler & Goldstein, attorneys for the plaintiffs, secured a stay in an examination of James Terrence Duffy and Frederick Chase Sweeny before trial of the case.

Tobias Keppler, counsel for Ed Gallagher and Al Shean, had asked for the examination and served notice of it for last Thursday. Kendler & Goldstein then got out an order, signed by Supreme Court Justice Marsh, restraining the defendants from proceeding with the examinations pending a motion to vacate the notice.

The matter came before Justice Wasservogel in the Supreme Court on Friday. Both sides submitted briefs and decision was reserved.

Mr. Duffy and Mr. Sweeny ask that Mr. Gallagher and Mr. Shean be enjoined from using the present title to the song in dispute or any similar title, and be otherwise restrained from infringing the trade mark claimed by the plaintiffs.

GILBERT VAUDEVILLE TOUR ENDS

L. Wolfe Gilbert returned Monday to his New York office, after closing a seven-month vaudeville engagement, covering all parts of the United States.

Mr. Gilbert intends to devote the next few months to his publishing business, the L. Wolfe Gilbert Music Corp., and will concentrate on two new songs added to his catalogue, entitled "What Does It Matter Who Was Wrong" and "The Natchez and the Robert E. Lee."

MITTENTHAL INCREASES STAFF

Joseph Mittenthal, Inc., have increased their staff until it is now one of the biggest on Broadway. The members of the staff at present are Jim Buckley, Rose Abrams, Al Meyers, Melville Morris and Dan Dody, Danny Lewis, Ray Castle, Eddie MacIntyre, Carl Grod, Irving Bosseay, Johnny Tucker, Spencer Williams and Bob Schaeffer.

Ray Miller, in his vaudeville engagement, is featuring "Three Little Words" and "The French Trot," two of the plug numbers of this act, and "Sunshine Alley" is being featured in several acts and being played by the leading orchestras.

TRIANGLE GETS "JUST SUPPOSE"

The Triangle Music Co. has secured from the Forestier Music Co., of Boston, the fox-trot ballad "Only Just Suppose" by Harry Harris and Joe Solomon. The number is a good seller in and around Boston and throughout New England, where it has been heard in theatres and other amusement resorts.

CONRAD WITH NEW FIRM

John Conrad, formerly of St. Louis, Mo., where he was in the music business for himself, is now connected with Ager, Yellen and Bornstein in the capacity of sales manager.

Mr. Conrad is well known in music circles, having been in the business for the past twelve years and at one time with Leo Feist, Inc., and other concerns. He intends to make his home in New York and at present is preparing to make an extended sales trip to the Pacific Coast with the songs now comprising the Ager, Yellen and Bornstein catalogue.

"IRISHMAN" SONG SUITS FILED

Litigation has resulted over the song "Just Argue with an Irishman," of which Jack Mills, Inc., has the publishing rights, several actions being filed last week by the writers of the song, Joe Daniels and Eddie Lambert, the latter of the vaudeville team of Lambert & Challis. Each of the two songwriters brought two separate actions, which were filed in the Third District Municipal Court, through Attorneys Herman F. Spellman and Anton Siegal, of 1547 Broadway.

Two suits are for $1,000 each, alleged to be due as royalties for the mechanical reproduction of the song, and two are for the recovery of the manuscript, score and orchestration. The reason for the demand for the return of the manuscript and orchestration is that Jack Mills, Inc., has not published "Just Argue with an Irishman," although it has been recorded by phonograph companies and although there has been a demand for it in published form, it is alleged.

"Just Argue with an Irishman" earned some royalties through having been put on the reverse side of records made of the "Mr. Gallagher and Mr. Shean" song.

"NANOOK" AS A SONG

"Nanook" is the title of a new fox-trot number by Milt Hagen and Victor Nurnberg, which is the plug number of the Cameo Publishing Company.

The Cameo Company is the owner of a patented cue sheet for moving-picture theatres which enables the orchestra leaders in the picture houses to achieve remarkable results in the way of moving picture accompaniment.

GALLAGHER-SHEAN BOOK

Jack Mills, Inc., is publishing a "Mr. Gallagher and Mr. Shean" book, containing fifty verses of the song and cartoons by a well-known newspaper artist to go with each verse. The book is expected to retail at popular prices and will be on sale in some of the chain stores that carry sheet music.

TWENTY-FIVE SUITS FILED

The American Society of Composers, Authors and Publishers filed twenty-five additional suits this week for copyright infringements against various motion picture houses and cabarets. As a result of the judgments found against them recently in the United States District Court, many theatre and restaurant owners are visiting the Society's offices and are settling their judgments, as well as taking out A. S. C. A. & P. licenses.

GENE BUCK WRITES A PLAY

Gene Buck, song writer, has just completed a comedy which he calls "Going South." It will be produced sometime this fall. Buck and Ring Lardner have just completed the libretto of a musical play and have turned it over to Florenz Ziegfeld, Jr., who will present it early in January.

FOUR WROTE THIS ONE

The four writers of "Ten Little Fingers," Messrs. Bibo, Nelson, Pease and Schuster, have written another fox-trot novelty, entitled "I'll Give You Back Your Kisses (If You Give Me Back My Heart)," which is being released shortly by Leo Feist, Inc.

VOGEL BACK FROM VACATION

Jerry Vogel, of the Plaza Music Company, returned last week from his vacation, which he spent somewhere in Pennsylvania where sheet music is unknown.

PHILIPS IN NEW YORK OFFICE

Abe Philips, of the Leo Feist, Inc., Boston office, is now in the New York professional department of Feist's, assisting Al Doyal as harmony man.

RECORD ROYALTY STATEMENT

One of the large local music publishers believes he is the recipient of the smallest mechanical royalty statement on record, same coming from the North Tonawandah Musical Instrument Works, department of the Rand Company, North Tonawandah, N. Y. The total amount is 12 cents.

According to the music house's auditor, it cost them, to be precise, 32 cents for the privilege of receiving the 12 cents. Three different numbers were recorded, each one, two and three times, respectively. The publishing house auditor said that the contracts made with the mechanical firm cost them 3 cents each, and six being mailed totaled 18 cents, and he added 24 cents for stamps and other overhead. The Tonawandah company manufacture rolls and pianos, which they rent out.

SONGWRITERS FILE SUITS

Two suits, for $1,000 each, were brought last week against Edward B. Marks and the music publishing company which bears his name by Louis Weslyn and Hal Dyson, who are the writers of the song "Honolulu Honey." Breach of contract is alleged in both actions, royalties on the sale of sheet music and mechanical reprodeductions being due for that amount, it is alleged.

The papers in the suits were filed in the Third District Municipal Court, attorneys Herman F. Spellman and Anton Siegal acting for the plaintiffs.

MILLS GETS TWO SONGS

Two songs were taken over last week by Jack Mills, Inc., and immediately released. One is a waltz ballad, entitled "It's a Wonderful World After All," taken over from the Alexander Publishing Company. This song has already been released on the Victor records a short time ago. The other song is a fox-trot comedy number, entitled "For Crying Out Loud," by Violinsky.

BREGMAN BACK FROM TRIP

Jack Bregman, of Richmond-Robbins, Inc., returned Monday from a business trip to Philadelphia, Baltimore and Washington in the interest of the two new songs recently released by the concern.

Jack Robbins, who has been in the west for several weeks, will remain in Chicago for a few more weeks, following up the Richmond-Robbins numbers that are in productions in that city.

"STUMBLING" IN LONDON

Ethel Levey, at the Alhambra in London, Eng., last week, introduced in her act the song "Stumbling," which had not been heard in the city previous to her rendition of the clever novelty. She scored a big hit with the song which will doubtless become as popular in England as in the United States.

APPLY FOR MEMBERSHIP

Sherman, Clay & Co., of San Francisco, and Joe Mittenthal, Inc., have made application for membership in the American Society of Composers, Authors and Publishers.

MORRIS WITH GOLDSTEIN CO.

San Francisco, Cal., Sept. 25.—Mark F. Morris, formerly manager of the Fred Fisher office, is now professional manager of the Nat Goldstein Music Publishing Company.

NOW WITH REMICK

Anna Goldberg, formerly with Fred Fisher, Inc., is now with Jerome H. Remick & Company in the capacity of private secretary to Moe Gumble, manager of the professional department.

BURLESQUE

BIG CHANGE IN MUTUAL ROUTES

MANNHEIM HOUSES PAY FLAT FEE

A special meeting of the directors of the Mutual Circuit held at the New York headquarters, Monday, resulted in a route readjustment of the circuit.

There has been considerable trouble recently with houses in the West it is said and for that reason the meeting was called.

Several houses have been dropped from the circuit. These include the houses in Duquesne, Pittsburgh, Rialto, New Brunswick, and those in Akron, Elyria, Sandusky and Fremont.

Joe Howard and his associates in the Bijou Philadelphia, purchased Lou Epstein's interest in the Majestic Theatre, Wilkes-Barre, last week. They have completed arrangements with the Mutual Circuit to play their shows at the house, which will open with the "Pepper Pots," Monday, October 9.

In addition to Wilkes-Barre, other cities to be added to the circuit are Pawtucket, R. I., which will open next Monday with Pat White and his "Irish Daisies." Rochester will also open Monday with "Hello Jake Girls."

Utica will open Thursday, October 12, Columbus Day, with "Hello Jake Girls." Three one-nighters to fill in the first half of that week will be booked during the next few days. Scranton will open about October 16.

New arrangements have been completed by the circuit with S. W. Mannheim of Cleveland, who controls the Western houses, whereby he will pay the circuit a flat booking fee for all his houses. He is also to pay all railroad fares from Baltimore around the Western circuit back to Buffalo and the tickets are to be in the hands of the company manager before leaving Baltimore.

The "Baby Bears" will lay off next week to be fixed up and will open at the Band Box, Cleveland, week of October 9.

Ed Rush's show will open in Albany, October 9. It is now in rehearsal. Rush has had his franchise for some time, but room could not be made for the show until now.

The route will run according to present arrangements from Philadelphia to Baltimore, a week one-nighters, through Pennsylvania, Dayton, Indianapolis, Columbus, Cleveland two weeks, Band Box and New Empire.

Buffalo, Rochester, three one-nighters and Utica last half, Albany, Springfield, Boston, Pawtucket, New York, Brooklyn Star, Hoboken, Brooklyn Gayety, Newark and Wilkes-Barre.

Four more houses are to be added in the East very shortly.

The officers who attended the meeting were Dave Krauss, Al Singer, Dr. Tunnison, Charles Franklyn, George E. Lothrop and W. S. Mannheim.

CHANGES IN SHOW CAST

Oscar Lloyd, straight man, and Evelyn Fields, ingenue, have joined the "Follies and Scandals," taking the places of Joe Forte and Aline Rogers, who left the show to join Peck and Kolb's new show on the Columbia Circuit.

BURNS IS "HIPPITY HOP" MANAGER

Peck and Kolb have transferred Charlie Burns as manager of the "Hippity Hop" Company, their new Columbia Circuit show, from the "Follies and Scandals" of the Mutual Circuit. Charlie Taylor will do the advance work for this show.

"HIPPITY HOP" ROUTE CHANGE

The route has been changed for "Hippity Hop." This show was to open Sunday in Minneapolis, but instead will open in Omaha on that date. This show will close Friday night in order to leave Omaha Saturday morning for Minneapolis.

By placing "Hippity Hop" show on the circuit, it will make an open week in the West. This week will be between Kansas City and Omaha. It was necessary for the open week, as the shows going into Minneapolis have been either missing the matinee Sunday or the curtain rung up very late.

The shows will open in Omaha on Saturday, commencing October 14, and close Friday night as in previous years. The railroading conditions in the West compelled the new arrangements.

Barney Gerrard's "Follies of the Day" will be the first show to get the lay off week. They will close in Kansas City Saturday night and open in Omaha the following Saturday at the matinee.

Hurtig and Seamon have changed the title of the Bowery Burlesquers to Wonder Show. The change takes effect this week.

AD WAR IN NEWARK

NEWARK, N. J., Sept. 25.—The competition given the local burlesque theatres by the entrance of Shubert vaudeville units into the field here, has led to a big advertising war being waged by the Columbia Wheel House, the Empire. Twenty-four sheet stands and a large quantity of smaller advertising matter are being used all over the Newark and adjacent territory. The Shubert Theatre, formerly Keeney's, is doing comparatively little outdoor advertising.

LA VIE REVUE CAST

The LaVie Revue, which Dan Dody staged recently, is under the management of Evelyn M. Stewart. I. Jay Faggan wrote the lyrics and Melvin Morris the music. In the revue are Florence Darley, Anna Maybelle, Mildred Hewitt, Julia Garriety, Jim Buckley and eight girls.

EDDIE DALE CLOSING

MILWAUKEE, Wis., Sept. 18.—Eddie Dale, principal comedian with the Sam Howe Show, has tendered his two weeks to close with the show, taking effect at the Columbia, Chicago, next week. He is going in vaudeville.

WOODS WITH "HAVANA GIRL"

George Woods, former burlesque straight man, is now rehearsing in "My Havana Girl," which will open in Kingston, N. Y., on Sept. 30. Mildred Woods also is rehearsing with the same show.

BEBER IS "SCANDAL" MANAGER

William Beber has been appointed manager of Peck and Kolbs' "Follies and Scandals" on the Mutual Circuit, succeeding Charlie Burns. Burns is managing this firm's show on the Columbia Circuit.

NAT MORTAN AT MURRAY'S

Nat Mortan is now in charge of the Tea Dansant at Murray's Roman Gardens in the afternoons. This is in addition to appearing in the Revue during the evening.

CARR WITH "HIPPITY HOP"

Harold Carr has signed with Peck and Kolb for their "Hippity Hop" on the Columbia Circuit, now in rehearsal.

WESTON & ELINE CLOSE

Weston and Eline closed with Max Spiegel's "Plenty of Pep" and will open in vaudeville this week.

PEARL WITH "PACEMAKERS"

Jim Pearl is doing his specialty with the "Pacemakers" on the Mutual Circuit, and putting it over in fine shape.

INJUNCTION ASKED BY HASTINGS

SEEKS TO RESTRAIN TOM HOWARD

Injunction proceedings seeking to restrain Tom Howard, burlesque comedian playing at the Minsky Brothers' Park Music Hall, from appearing under any management but that of Harry Hastings, burlesque manager, were begun this week by the Harry Hastings Attractions, which operates the "Knick-Knacks" show on the Columbia Wheel. Arguments for and against the motion for temporary injunction were held before Justice Stephen Callahan in the Kings County Supreme Court on Monday morning, Attorney James A. Timony appeared for Hastings and Snitkin and Goodman for the defendant.

The basis for the application for the order restraining Howard, who made a big hit in the Park show, from working for any manager but Hastings is the latter's claim that the comedian is bound by a contract made last year to work exclusively for him during the theatrical seasons from 1921 to 1924, inclusive. The contract signed by Howard with Hastings contains a clause in which the comedian agreed that in the event injunction proceedings were brought to restrain him from working for anyone else, he would not contest the claim that his services as an actor were unique and extraordinary. The term "unique and extraordinary" is one upon which most actions to restrain actors from contract jumping are decided.

The allegation was made by Howard that Hastings had accepted his offer to cancel the contract between them, but this is denied in the brief filed by Attorney Timony, for Hastings. This brief cites a number of decisions in theatrical contract jumping cases which have been handed down within the past few years, including that of the Winter Garden Co., against Charles Smith and John Dale of the Avon Comedy Four, which the Shubert company won, the judge of the Federal Court rendering a verdict that Smith and Dale were "unique and extraordinary" and restraining them from working for the Keith people.

Hastings' brief sets up the plea that Howard should be restrained from working for other managers because he is entitled to the actor's services and great injury would be done him if Howard does not work in his show, as, in the meantime, it would be compelled to play with "inferior" performers.

The Hastings brief also says: "Plaintiff took the defendant when he was wholly unknown, developed him, brought him out, advertised him, and this made him the great comedian that he is today, and the plaintiff should not be deprived of the proceeds of his sagacity and foresight."

This case is the first injunction action to be brought against a burlesque actor, it is said, although the injunction laws have been used in many cases against artists in vaudeville and legitimate fields.

Judge Callahan reserved decision on the motion for injunction, but is expected to hand it down this week.

"ROCKETS" CAST COMPLETE

The correct roster for Jean Bedini and Rube Bernstein's "Rockets" will be Holmes and Wells, Lew Welsh, Armstrong and Haworth, Jimmy Miller, George Hunter, Ruth Wheeler and the Rocket Trio. Al Saunders is the manager and Lou Lesser the agent. It will open in Newburgh the first half of next week and play Poughkeepsie the last half.

"SOCIAL MAIDS" IS BRIGHT AND CLEVER SCORES BIG HIT

Joe Hurtig's "Social Maids" at the Columbia this week is more of musical comedy than a burlesque show. It's about the classiest show we have seen at this house in some time. It is somewhat different from other shows, as it has a story running all the way through of a bogus count who had fallen in love with a girl whom he had met through an automobile accident he was in. She was supposed to be wealthy, but it turned out that the girl's father was financially embarrassed and wanted to borrow money from the count, who was nothing but a poor artist. It was most amusing throughout.

Harry "Dutch" Ward as the principal comedian is extremely funny in the role of a butler. He handles the part in a most humorous manner. His work is most commendable.

Lew Dean as a doctor also has a fine comedy part. He works on the style of Ed Wynn and is an excellent light comedian.

Eddie Loweree, a classy young juvenile, is of a Broadway type. He makes a fine appearance, dances and handles lines well.

Kitty Glasco, the prima donna, was in fine voice Monday afternoon and rendered her numbers cleverly. Her gowns are gorgeous.

Frank L. Wakefield, after several years' absence from burlesque, is seen to an advantage as the father. He handles the role creditably.

Bertha Stoller, a very pleasing young and shapely brunette, had several numbers which she put over with ease and for encores. Her dresses are very becoming.

Sonia Meroff, who is co-featured with Ward in the show, is an attractive young woman who has a style of her own in putting over a number.

There are many specialties in the show that have been placed well.

Hart and Rose, two men, went over big in a piano and singing specialty. Hart in a Hebrew makeup playing the piano and Rose working straight put over four numbers much to the delight of the audience.

Ward, Dean and Loweree, in a number "You Can't Judge a Book by the Cover," did it very well. They finished with a neatly arranged dance.

Nisa, Nerri and Miss Glasco, in an operatic singing specialty, offered some fine singing. The act was composed of four numbers and they were enjoyed by those who liked real music.

Miss Meroff in her specialty had three numbers that she did very well.

Lowerce and Cecil Manners in their specialty opened with a song and finished with a graceful little dance. The act is neat and pleasing.

Rubini and Rosa in their musical act went very big. Miss Rubini plays the piano accordion artistically and Miss Rosa the violin in a most finished manner. Miss Rosa also sang a number and whistled the chorus, getting a big hand with both.

They offered four selections in their specialty and make one change of costume, both costumes being very pretty. The girls have a dandy act and were called upon for an encore at the finish.

The show is in two acts and two scenes, but these scenes are beautiful. The costumes worn by both the principals and chorus are effective in coloring and design and the electrical part of the show pleasing to the eye.

The "Social Maids" is a higher class of burlesque, it is different to any show that has been at the Columbia. It's a fine comedy and a real classy show. It must have cost Hurtig a lot of money to stage this show and more money to run it.

SID.

DRAMATIC and MUSICAL

"SALLY, IRENE, MARY," CLEVER AND BRIGHT, AT THE CASINO

"SALLY, IRENE and MARY", a musical comedy in two acts and ten scenes. Book by Eddie Dowling and Cyrus Wood; lyrics by Raymond Klages and music by J. Fred Koots. Produced at the Casino Theatre, Monday night, September 4, 1922.

CAST

Jimmy Dugan	Eddie Dowling
Mrs. Dugan	Josie Intropidi
Mary O'Brien	Edna Morn
Mrs. O'Brien	Maude Odell
Sally	Jean Brown
Mrs. Clancy	Clara Palmer
Irene	Kitty Flynn
Rodman Jones	Hal Van Rensselaer
Mrs. Jones	Winifred Harris
Clarence Edwards	Alfred Gerrard
Mr. Myers	Joseph Clark
Percy Fitzgerald	Burford Hampden
Al Cleveland	Stanley Ford
Sully	D. J. Sullivan
Mr. Mulcahey	Edward O'Connor

"Sally, Irene and Mary," Broadway's three biggest musical comedy successes of the past few years, are back, and all under the roof of the Casino. Eddie Dowling, vaudeville actor, brought them together, first in vaudeville, and then, sensing their great popularity, moved them out into the legititmate, where, with a big production, finely costumed and mounted, they are again appearing.

"Sally, Irene and Mary" was first seen last season in Shubert vaudeville, with Dowling, the author, then playing, and from this the musical comedy was built.

The three young women who head the big productions are discovered in the first act as young girls in the tenement house district on the lower east side. In time they become three successful actresses, and likewise successful at the game of love. In the meantime the course of love and other things is enlivened by pretty songs, ballets and the usual things accompanying the rise of the talented girls.

Jimmy Dugan, played by Dowling, is a boyhood friend of the girls, but he does not leave his home. He remains there, rising to the position of plumber with a bank balance of $1,800, a Ford car and the friendship of everybody in the neighborhood. Dowling plays the Irish boy with charm in both the comedy and pathetic scenes.

The Irish boy hears of the success of his girl friends and drives his car up to Broadway, goes around to the stage door and calls on them. Practically all of the comedy hinges around the meeting of the girls, their mothers, all of whom have changed their names, and the doorman, with whom he has many a verbal battle before he can get back stage.

Mary, played by Edna Morn, was his boyhood sweetheart and immediately upon seeing her the old love returns and he starts to win her back again. Strong competition is furnished by a wealthy young man who owns a Rolls-Royce, but Jimmy, undismayed, continues his wooing and in the end wins her.

Dowling has a number of cleverly played scenes with Miss Morn, to say nothing of those with his mother, played by Josie Intropodi, who was excellent in the rôle.

Miss Morn has a pleasing personality, nice voice and sings effectively.

Jean Brown, as "Sally," scored a hit of great proportions in her dance. She qualified as worthy of a place with the best that Broadway has seen this year or any other. The ballet in which she appeared was one of the most beautiful of its kind seen in any of the big Broadway productions.

Kitty Flynn was the "Irene," and played the rôle finely.

The score of "Sally, Irene and Mary" is pleasing, there are a number of good melodies and at least one number which should become a popular favorite. "Time Will Tell," sung by Miss Morn and Dowling, seemed to please most, while "Jimmie" and one or two others were well received.

Dowling, immediately after the first performance, was elevated by the Shuberts to stardom, and his name now blazes in electric lights before the theatre. A quick ascent for a vaudeville performer who conceived an act for the two-a-day, played it, and then built it up into a Broadway production.

HOPWOOD FARCE AT THE MOROSCO CLEVER AND FUNNY

"WHY MEN LEAVE HOME," a comedy in three acts, by Avery Hopwood, produced at the Morosco Theatre on Tuesday night, September 12, 1922.

Butler	Minor Watson
Grandma	Jessie Villars
Tom	John McFarlane
Fifi	Florence Shirley
Nina	Theresa Maxwell Conover
Betty	Audrey Hart
Sybil	Isabel Leighton
Billy	Norval Keedwell
Artie	Herbert Yost
Sam	Paul Everton
Doris	Wauna Loraine
Maid	Peggy Lytton

Mr. Avery Hopwood is not guilty of treachery to the bedroom-scene loving public; with the courage only a man of steadfast ideals can have he has stuck to his guns and fashioned a comedy which deviates from his past efforts only enough to satisfy the requirements of the new bogey of the farce-writer—the jury-system of censorship. In "Why Men Leave Home" Hopwood gets all his humor over within legal bounds. The characters he has contrived are all perfectly legally married, so what happens in their bedrooms cannot help but be nice and appropriate.

Men leave home, the way Mr. Hopwood sees it, because their wives think too much of gadding about to Paris and other expensive places and not enough of staying home and frying fish and bringing up children. And any man who notices an urge within his bosom to leave home has only to fool his wife into believing he is an awful rascal on his own hook to bring her to her senses.

Whatever the soundness, or lack of it, of the author's ideas on the question, the play he has woven about the subject is genuinely amusing.

The story of the play rests upon the scheme of three husbands to bring their wives to act like wives by letting them believe they don't care about them anyway. The first act takes place in the Long Island home of Tom, a young married man, whose wife, Fifi, has been in Europe many months without even advising her hubby that she is alive. Fifi suddenly appears on the scene, accompanied by two married women friends and their husbands. All three husbands discover that they are mutually tired of the way their spouses are acting, and get their cue on a plan of battle when the wives charge them with being unfaithful while they have been away.

In the second act, which is the twin-bedroom of Tom and Fifi, the play begins to look more like "The Demi-Virgin," with Fifi trying to entice her husband to admire her Parisian nightgown, while Tom pretends he doesn't really care about her or her nightie. The play runs on, so on and soforth, the three wives threatening divorce and then backing out when they perceive their husbands favor the idea. Finally, of course, the husbands win out, with the wives eager to go back to keeping house and cooking meals for their lesser-halves.

In the roles of Tom and Fifi, John McFarlane and Florence Shirley are most engaging actors. They are ably supported by Theresa Maxwell Conover, Audrey Hart, Herbert Yost, Paul Everton and others. A special word must be said for Jessie Villars, who plays an overly-wise old grandmother to perfection.

"THE TORCH BEARERS" POKES FUN AT THE AMATEUR ACTORS

"THE TORCH BEARERS," a comedy in three acts by George Kelly, presented at the Forty-eighth St. Theatre Tuesday night, August 29.

CAST

Jenny	Mary Gildae
Fred Ritter	Arthur Shaw
Paula	Mary Boland
Mrs. J. Duro Pampinelli	Alis. Skipworth
Mr. Spindler	Edward Reese
Nelly Fell	Helen Lowell
Mr. Hossefrosse	Douglas Garden
Teddy Spearing	William Castle
Florence McCrickett	Rose Mary King
Mr. Twiller	Booth Howard
The Stage Manager	J. A. Curtis
Mrs. Sheppard	Daisy Atherton

George Kelly, vaudeville actor, writer of sketches, and brother of Walter Kelly the "Virginia Judge," has written a satirical comedy on a new subject, filled with clever and funny situations and abounding with lines which score hit after hit.

The Little Theatre movement is the subject of Mr. Kelly's play and he has handled it so cleverly that it is entertaining from the moment the curtain rises until the end of the performance.

"The Torch Bearers," are a group of enthusiastic persons bent on uplifting the standard of morality through the medium of producing and appearing in dramas of the "better sort." They rent Horticultural Hall, where they hope to raise a substantial sum for the benefit of the "Seaman's Home."

The first act takes place in the home of one of the amateur actors of the group, where rehearsals of the play to be presented are being held. This first act is a jewel, well nigh perfect in every way with enough laughs to fill many a full grown play.

The second act which takes place back stage in Horticultural Hall the night of the play is even funnier than the first. The play is in progress and the attempt of the amateurs to keep the piece running, with the actors going up in their lines, the mistakes of the prompter and the failure of the property man to supply the stage with the necessary articles to keep the play moving makes one of the funniest acts imaginable.

The first two acts of the play are really remarkable, so good in fact that the third is bound to drop a bit in entertaining value and it does. In this the husband of the leading lady, who has not approved of his wife's theatrical ambitions, and who has witnessed the opening performance of the play which he pronounces "awful," delivers a long discourse in which he goes into the Little Theatre movement, has an argument with the play's directress, and throws his wife into tears, who by the praise of her many friends has become convinced that she is a great actress.

There is a lot of good natured fun poked at the amateur actor in the show and as almost everyone at some time has been with one of these pieces the play furnished entertainment of a high order for almost everyone.

Mary Boland distinguished herself as the light headed wife with stage ambition. Arthur Shaw as her husband was excellent, Alison Skipworth as the domineering directress who knows all about the drama, and Helen Lowell were fine.

Mr. Kelly in "The Torch Bearers" has written a play which should run for many many weeks.

Ernest Young, last season with the Al. Jolson company, is now on the Pacific Coast and has signed a contract with the Redmond Players, the stock company at the Wigwam Theatre.

"TEMPORARY HUSBAND" IS CLEVER COMEDY EXCELLENTLY ACTED

"Her Temporary Husband," a farce comedy in three acts by Edward A. Paulton, presented at the Frazee Theatre on Thursday night, August 31, 1922.

CAST

Dr. Gordon Spencer	George Parsons
Kate Tanner	Selena Royle
Judd	Harry R. Allen
Blanche Ingram	Anne Andrews
Tom Burton	William Courtenay
Clarence Topping	Henry Mortimer

"Her Temporary Husband" is an amusing, if slightly antique styled, farce. It has little to do with real life and less to do with ordinary human actions. With a cast headed by William Courtenay, the play is not allowed to drag through any fault of the actors, who get everything there is out of it.

Miss Anne Andrews, as a young woman who will inherit her father's fortune providing she does not marry the man she has selected for her mate, is prevailed upon by the said man, who does not want her without her money, to marry a temporary husband, one who will conveniently die a little while after the marriage is performed. She goes to a sanitarium for the aged sick, and weds a seventy-year old, she thinks, but her temporary husband is really none other than a faithful admirer, played by Mr. Courtenay, who has disguised himself. He later saves her from drowning, wins her love and shows up the fortune-hunting chap.

Selena Royle plays a nurse most admirably, and George Parsons, Harry A. Allen and Henry Mortimer complete the cast.

"FANTASTIC FRICASSEE" AT VILLAGE THEATRE IS QUEER SHOW

"A FANTASTIC FRICASSEE," a music and dance entertainment, lyrics by Allen Abbott, and music by A. Baldwin Sloan, presented on Monday night, Septembeer 11, at the Greenwich Village Theatre.

Principals: Dorothy Smoller, Bobby Edwards, Margaret Williams, Jay Strong, Mona Bracken, Jocelyn Burke, Jimmy Kemper, Edward Strawbridge, Hugh Barker, Cecile Rivilin, Leland Morris, Marion Williams, Dolores Farris.

The new show at the Greenwich Village Theatre is indeed a fricassee, but it suffers from the old time adage of too many cooks as it apparently is the work of dozens of authors and writers. But whatever one may say in a critical vein in connection with the show it must be admitted that all the members of the cast tried to please, they tried and tried hard and if they were not very successful are not to be blamed.

An Oriental Dance opened the performance; it was executed by Jocelyn Burke who did well in it, and then came the "Master Poisoner," a cold blooded affair that doubtless was intended to thrill. It didn't. A satire called "When the Dead Get Gay," was filled with considerable dialogue about prohibition. This was dull but the marionettes in a burlesque called "Orlando Furioso" were genuinely amusing. Jimmy Kemper sang some songs which he brought with him from Missouri and Bobby Edwards with his ukelele was also heard. Two ballets well danced by some clever youngsters were about the best thing in the show which contains much vaudeville.

Dolores Farris as Columbus in the pantomime deserves mention as she did some really fine work and Dorothy Smoller was also good.

A number of changes will doubtless be made in the revue before the week is out.

B. F. KEITH BOOKING EXCHANGE

Week of October 2, 1922

NEW YORK CITY

Palace—Rome & Gaut—Hedegus Sisters—Merian's Dogs—Bessie Barriscale—Sophie Tucker & Co.—Harry Burns & Co.—Vincent Lopez & Band—Schenck Brothers.

Riverside—Van Horn & Inez—Cahill & Romaine—Josie Rooney—Gilbert Wells—Travers, Douglas & Co.—Rae & Emma Dean—Fortinello & Cirinello—Elsie Janis.

Colonial—Archie & Gertie Falls—Boyle & Bennett—Bert Levey—Powers & Wallace—Jessie Busley—Frances Arms—Johnny Burke.

Alhambra—Hanlon & Clifton—Wm. Ebs—Jimmy Lucas—Wm. Halligan—Blossom Seeley—Jack Wilson—Ford Dancers.

Royal—Nakae Japs—Lilly Von Kovacs—Lewis & Rogers—Hugh Herbert—Bryant & Stewart—Edith Clasper—Crawford & Broderick—Howard & Clark—Lydell & Macey.

81st Street—George Moore & Co.—Creations—Harriet Lorraine & Co.—Handers & Millias—Shone & Squires—Eary & Eary.

Broadway—Boero—McLaughlin & Evans—Miniature Revue—Green & Parker—Charles Ahearn & Co.—Zuhn & Dries.

Jefferson (First Half)—Rae Eleanor Ball—Nash & O'Donell—Florence Brady—Chief Caupolican. (Second Half)—Jeanette & Harry Shields—Walters & Walters—China Blue Plate.

Franklin (First Half)—Hartley & Patterson—Van Hoven—Walters & Walters. (Second Half)—Johnston & Hayes.

Coliseum (First Half)—Watts & Hawley. (Second Half)—Rae Eleanor Ball—Kelso & Lee—Van Hoven.

Fordham (First Half)—Jeanette & Harry Shields—The Sharrucks. (Second Half)—Watts & Hawley.

Hamilton (First Half)—Moody & Duncan. (Second Half)—Chief Caupolican.

BROOKLYN

Orpheum—Harry Moore—Williams & Taylor—Four Marx Bros.—Grace Hayes—Eddie Foy—Barrett & Cuneen—Kerr & Weston—Gordon & Ford—Ten Arakis Japs.

Bushwick—Dezso Retter—Hall, Erminie & Brice—Valerie Bergere—Wayburn's Dance Revue—Ann Sutor—Rice & Werner.

Far Rockaway (Second Half)—Nash & O'Donell—The Sharrucks.

BALTIMORE

Maryland—Smith & Barker—Geo. Choos Revue—Pinto & Boyle.

BOSTON

Keith's—The Briants—Jos. Diskay—Norwood & Hall—Eva Shirley—Duffy & Sweeney—Mitty & Tillio—Meyers & Hanaford.

BUFFALO, N. Y.

Shea's—Willie Hale & Bro.—Millard & Marlin—Snow, Columbus & Hocter—Carlton & Bellew—Mrs. Sidney Drew—Madeline Collins.

CINCINNATI, O.

Keith's—Bill Genevieve & Walter—Joe Roberts—Ted & Betty Healy—Seed & Austin.

CLEVELAND, O.

105th St.—Al Stirker—Martha Pryor—Bensee & Baird—Fridkin & Rhoda.

COLUMBUS, O.

Keith's—Miss Ioleen—Lady Wren Mei—Holmes & La Vere—Fifer Bros. & Sister.

DETROIT, MICH.

Temple—Dreams—Pierce & Ryan—Scanlon, Dennos & Scanlon—Conlin & Glass—Craig Campbell—Emily Lea & Co.—Kellam & O'Dare—Mary Haynes.

ERIE, PA.

Colonial—The Clown Seal—Jack Little—Faber & Burnett—Demarest & Collette.

GRAND RAPIDS, MICH.

Empress—Laura Devine—Will & Gladys Ahearn—Harrison Dakin Co.—Kitaros.

INDIANAPOLIS, IND.

Keith's—Diaz Monks—Lowery & Prince—B. C. Hilliam & Co.—The Stanleys.

LOWELL, MASS.

Keith's—Beaumont Sisters—Lewis & Norton—Canova—Al & Fanny Stedman—The Parados—Joseph K. Watson—La Polerica Trio.

MONTREAL, CAN.

Princess—Billy Sharpe Revue—Dixie Four—Leo Donnelly & Co.—The Birds—Lynn & Howland—Forrest & West.

PHILADELPHIA, PA.

Keith's—Kitty Doner & Co.—Vaughn Comfort—Mac Sovereign—Are You Married?—Joe Cook—Alexanders & John Smith—Patricola.

PITTSBURGH, PA.

Davis—Pepita Grandos & Co.—Burns & Lynn—Diftwood—Alice Hamilton.

PORTLAND, ME.

Keith's—Marion, Murray & Co.—Redmond & Wells—Moran & Mack—Anderson & Yvel—Princess Winona—Miller & Bradford.

PROVIDENCE, R. I.

E. F. Albee—Yost & Clady—Bronson & Edwards—Vadi & Gygi—Miller & Mack.

ROCHESTER, N. Y.

Temple—Artistic Treat—Two Sternards—Ida May Chadwick & Dad—The Comebacks—Levitt & Lockwood—Little Cottage—Al Herman.

SYRACUSE, N. Y.

Keith's—Autumn Trio—Jones & Jones—Profiteering?

TOLEDO, O.

Keith's—Binns & Grill—Shaw & Lee—Breen Family—Rae E. Ball & Bro.—Paull & Goss.

TORONTO, ONT., CAN.

Shea's—Barbette—Van & Tyson—Grace Huff & Co.—Healy & Cross—Rings of Smoke—Davis & Pelle.

WASHINGTON, D. C.

Keith's—Robbie Gordone—Carrol Sisters—Maccart & Bradford—Brown & Whittaker—Marga Waldron—Helen Keller—Joe Browning—Billy Arlington.

ORPHEUM CIRCUIT

Week of October 2, 1922

CHICAGO

Palace—Lou Tellegen—Trixie Friganza—Conroy & Le Mair—At the Dentist—Alan Rogers—Bob Anderson & Pony.

State Lake—Jack Norworth—Dugan & Raymond—When Love Is Young—Lawton—Saytors—Lewis & Dody.

DENVER, COLO.

Orpheum—Sewell Sisters—Edith Clifford—Keno, Keyes & Melrose—Hurst & O'Donnell—Harry La Vail & Sisters.

DES MOINES, IOWA

Orpheum—Foley & Leture—Paul Decker—Roscoe Alls—Kane & Herman—N. & H. Brown—Hurlo—Brown Sisters—Jennier Bros.

DULUTH, MINN.

Orpheum—Cliff Clark—Five Minstrel Monarchs—Three White Kuhns—McDevitt, Kelly & Quinn—Williams & Wolfus—Wonder Girl—Selbini & Grovini.

KANSAS CITY, MO.

Orpheum—Sandy—Morton & Glass—O'Neil & Plunket—Gus. Edwards—Tom. Smith—Andrieff Trio—Tuscano Bros.

Main Street—Lloyd Nevada—Frank Brown—Sternard's Midgets—Frank Sabini.

LOS ANGELES, CAL.

Orpheum—Al. K. Hall—Lydell & Gibson—Family Ford—Mantell & Co.—Peggy Brennan & Bro.

Hill Street—Cakes & Delour—Dorothy Sadlier—Tango Shoes.

LINCOLN, NEB.

Orpheum—Edith Taliaferro—Marnein Sisters—Barclay & Chain—Janis & Chaplow—Murray Kissen—Bird Cabaret—Herris & Willis.

MILWAUKEE, WIS.

Palace—Harry Caroll—Jimmy Savo—Sig. Friscoe—Runways—Sheila Terry—Ormsbe & Remig—El Rey Sisters.

MINNEAPOLIS

Hennepin—Flying Mayos—Show Off—Stan Stanley—H. & A. Seymour—Santrey & Band—Niobe—Jean Granese.

MEMPHIS, TENN.

Orpheum—Margaret Severn—Chic Sale—Norton & Melnotte—Gibson & Connelli—Little Billy—Bernard & Garry.

NEW ORLEANS, LA.

Orpheum—Folsom & Band—Dolly Kay—Oliver & Olp—Ten Eyck & Welly—Caits Bros.—Shriner & Fitzgibbon.

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OAKLAND, CAL.

Orpheum—Rae Samuels—Beth Beri—Kennedy & Berle—Jessie Reed—Leon & Co.—Sully & Houghton—Jack & Jessie Gibson.

OMAHA, NEB.

Orpheum—Three Danoise Sisters—Ben Nee One—Duci De Kerek Jarto—Mildred Harris—Shattuck & O'Neil—Niobe—Juggleland—Dooley & Sales.

PORTLAND, OREGON

Orpheum—Harry Watson—Weaver & Weaver—Babcock & Dolly—Vincent O'Donnell—Hector—Mme. Herrmann—Corine & Himber.

SACRAMENTO AND FRESNO

Orpheum—Hobart Bosworth—Anderson & Burt—Swartz & Clifford—Dave Roth—Franklin Chas.—Mellette Sisters—Hanako Japs.

ST. LOUIS, MO.

Orpheum—Eddie Leonard—Langdons—U. S. Navy Jazz Band—Alma Neilson—Hallen & Russell—Reed & Tucker—Meehan's Dogs—Alex. Patty & Co.

ST. PAUL, MINN.

Orpheum—Royal Gascoignes—Rubin & Hall—Jean Granese—Singer's Midgets—Wilton Sisters—Four Camerons.

SALT LAKE CITY, UTAH

Orpheum—Crane Wilbur—Princess Wahletka—Bob Murphy—Johnny Singer & Girls—Skatelles—Cook, Mortimer & Harvey—Alexandria.

SAN FRANCISCO, CAL.

Orpheum—Flashes—Fisher & Gilmore—York & King—Herbert & Dare—Smith & Strong—Senator Ford—Creole Fashion Plate—Henry B. Walthall.

Golden Gate—Lew Dockstader—Bekefi Dancers—Newhoff & Phelps—George Yeoman—Nagyfys.

SEATTLE, WASH.

Orpheum—Cressy & Dayne—Bailey & Cowan—Bankoff & Co.—Simpson & Dean—Bevan & Flint—Koroll Bros.—Bessy Clifford.

SIOUX CITY, IOWA

Orpheum—Osborn Trio—Jada Trio—Dr. Thompson—Flo Lewis—D. D. H.—Lola & Senia—Martin & Moore—Pearson, New & Pearson—Bayes & Field.

CALGARY, ALBERTA

Orpheum—Claudia Coleman—Belle Montrose—Gordon & Day—McCarthy Sisters—Chandon Duo—Victor Moore & Co.—Gretta Ardine & Co.

VANCOUVER, B. C.

Morgan Dancers—Billy Glason—Glen & Jenkins—Faber & McGowan—Wilson Aubrey Trio—J. & N. Olms—Roxy La Rocco.

WINNIPEG, MAN.

Orpheum—Hyams & McIntyre—V. & E. Stanton—Leo Beers—Jack Norton—Jack George Duo—Adolphus—Novelty Clintons.

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Week of September 25, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Cecelia Weston Co.—Garcinetti—Lester & Moore—Bryan & Broderick. (Second Half)—O'Connell & Lewis—Coogan & Casey.

23d St. (Second Half)—Kumplan & Bell—Les Gellis—Thank You, Doctor—Strassel & Seals—Jack Martin & Band.

58th St. (Second Half)—A. Alexander Co.—Jean & Jacques—Cromwells—Leon & Dawn—Thornton & Squires—Holliday & Willett.

125th St. (Second Half)—Marks & Wilson—Barnet & Syncopated Seven—Clinton & Rooney.

ALBANY, N. Y.

(Second Half)—Baggett & Sheldon—Two Rozellas—Fiske & Lloyd—Bison City Four—Oriental Fantasies.

ELIZABETH, N. J.

(Second Half)—Adonis Co.—Cleo Thomas—Carmen, Rooker Co.

NEWARK, N. J.

Maggie Clifton Co.—Crawford & Broderick—Mack & Degon Co.—Bert Levy—John Steele—Higgins & Bates—Wilfred Clark Co.—Aunt Jemima Band.

SCHENECTADY, N. Y.

(Second Half)—Margaret Taylor—Kane & Grant—Arthur Sullivan Co.—Casey & Warren—Modern Cocktail.

YONKERS, N. Y.

(Second Half)—Evans & Pearl—Lewis & Rogers—Al Wohlman—Van Cello & Mary.

B. F. KEITH VAUDE. EXCH.

Week of September 25, 1922

NEW YORK CITY

Royal—Hanlon & Clifton—Boyle & Bennett—Hie Herbert, Jr.—Allman & Harvey—Eva Shirley—Annette—Harry Holman—Harry Burns—Harvard & Winifred Bruce.

Alhambra—Makae Japs—Lilly Von Kovacs—Sampsell & Leonhardt—Pinto & Boyle—Hugh Herbert—Marion Harris—Edith Clasper—Johnny Burke—Fulton & Mack.

Regent (Second Half)—Pierce & Goff—Cecelia Weston Co.—Cameron & O'Donor—Hal Johnson Co.

Coliseum (Second Half)—Marga Waldron—Chief Caupolican—Pressler & Klaws—Valerie Bergere Co.—Fern, Bigelow & King—Hartle & Paterson—Tracey & McBride.

Broadway—Bigelow & Clinton—Brunt & Stewart—Ward & Dooley—Specht's Band—Ed & Tom Tim Dell—Are You Married?

Fordham (Second Half)—Castleton & Mack—Travers & Douglas—Doyle & Cavanaugh—Vivians.

Hamilton (Second Half)—J. & H. Shields—Gilbert & Wells—McKay & Ardine.

Jefferson (Second Half)—Headliners—Johnson & Baker—Dunham & O'Malley—Janet of France—Chas. Ahearn Co.—Paramo & Rae.

Franklin (Second Half)—Strickland & Boys—Kelso & Lee—Boreo—Klown Revue—Amaros & Obey—The Sharrocks.

Harlem Opera House (Second Half)—Moore & Fred—Valentine Bros.—Al Raymond.

BROOKLYN

Prospect (Second Half)—Bryant & Broderick—Allman & Howard—Pierce & Goff—Flo Brady.

Greenpoint (Second Half)—Burns & Wilson—Van & Schenck—Flashes from Songland—Alexander & Fields—Wright & Douglas Sisters.

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CONEY ISLAND

Henderson's (Second Half)—Boy & Boyer—Fields & Flats—Frank Bush—Cunningham & Bennett.

ASBURY PARK, N. J.

(Second Half)—Nat & J. Farnum—Kramer & Griffin—Jeannette Childs—Dalton & Craig—Reilly, Feeney & Reilly—Doctor Shop.

AUBURN, N. Y.

Magic Kettle—Rose & Watson—Eckert & Moore—Katoushka.

BANGOR, ME.

(Second Half)—Zemarto & Smith—Burton & May—Eddy & Earl—Gen. Morgan—De Dio's Circus.

BAYONNE, N. J.

(Second Half)—Foxworth & Francis—Elm City Four—Mrs. Gene Hughes—Oscar Lorraine—Smiles.

BINGHAMTON, N. Y.

(Second Half)—Dunedin & Play—Callan & Mathews—Marc McDermott.

BOSTON, MASS.

Boston—John S. Bloody & Co.—Ruby Royce Co.—Jones & Jones—Marie & B. Marlow—Princeton Five.

Scollay Square—Sylva Bran Co.—Jones & Sylvester—Diana Rubini—Sandy Shaw—Four Musketeers.

Washington St.—Sultan—Bohemia Trio—Ed Blondell Co.—James H. Cullen—Leona Hall's Revue.

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BRADFORD, PA.

(Second Half)—Francis & Wilson—Raymond Bond Co.—Garry Owen.

BROCKTON, MASS.

(Second Half)—May McKay Sisters—Damaeri Vail Co.—Willie & Hartman—Hedley Trio.

CANTON, O.

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CLARKSBURG, W. VA.

(Second Half)—Alanson—Dawson, Lanigan & Covert—Knapp & Cornalia—Marietto's Marionettes.

EASTON, PA.

(Second Half)—Father Trio—Spoofing—Thank You, Doctor—Exposition Jubilee Four—Gordon & Ricca.

ELMIRA, N. Y.

(Second Half)—Ardelle Bros.—Joe Roberts—Lester & Vincent—Favorites of Past.

FAIRMONT, W. VA.

(Second Half)—Visser & Co.—Lord & Ritchie—Primrose Four—Shelby Trio.

(Continued on page 25)

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GERALDINE SELLING EFFECTS

As a sequel to her disagreement with her husband, Lou Tellegen, Geraldine Farrar will auction off many of the gowns she wore while a Metropolitan Opera company star and also will dispose of the last of the furniture that is housed at No. 20 West 74th street where the singer and her husband once lived in perfect harmony. Some of this stuff mentioned above will be put on sale October 13th.

Miss Farrar for the present may make her home in her private Pullman car, the New York, the reported acquisition by her of a home in Methuen, Mass., has not materialized as yet.

Some of the gowns worn in the past by Miss Farrar at the Metropolitan in some instances reached a cost of over ten thousand dollars.

ENGLISH ACTRESSES ARRIVE

Maizie Gay, English comedienne, who played here last season in the DeCourville show, "Pins and Needles," arrived in New York last week from England. She has been engaged by Charles B. Dillingham for his forthcoming Jerome Kern-Anne Caldwell musical comedy, "The Bunch and Judy," which soon goes into rehearsal.

With Miss Gay was Alice Pollard, who also played in "Pins and Needles" at the Shubert Theatre. Miss Pollard will either go into a Broadway show or on a tour of the vaudeville theatres.

J. A. TIMONY IN NEW OFFICES

James A. Timony, attorney, formerly at No. 1170 Broadway, has removed his offices to the Earl Carroll Theatre Building at Seventh avenue and Fiftieth street.

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PALACE
(Chicago)

A good bill, coupled with cool weather, furnished a good-sized audience to witness the show. Alex Patty and company opened in juggling and proved to be a fair act to start the ball rolling.

Lou Reed and Al Tucker were on second, handling their violins with expert knowledge, regardless of the position in which they held their instruments, fairly astonishing the audience. They received a generous round of applause and surely deserved a better spot.

Alma Neilson in "Bohemia," assisted by D. B. Eby and Harry Howe, were on third. This Neilson girl certainly can dance. For tricky acrobatic work there is nothing like it. She does the most difficult stunts with ease, as though she hadn't a bone in her body. Her assistants filled in the intervals with some good dancing also, and the patrons could not get enough of the act.

Jimmy Savo, assisted by Joan Franza, followed the Neilson offering. As usual, Savo was funny. He has lower extremities that are ludricrous to behold, and the way he manipulates them is irresistible.

Harry Langdon, with Rose and Cecil, in a mirth-provoking golf skit, was well liked. Langdon makes a funny sort of character as a simp on the links and toward the end of his performance put on his automobile stuff, which also went over fine.

William Hallen and Mabel Russell, in songs and stories, were too far down the bill to get all that they should get out of their offering.

Eddie Leonard, assisted by Stewart and Olive, sang a few songs and the applause that followed was not for the songs rendered, but for his favorites, such as "Roly Boly Eyes" and "Ida." Of course, he is wise enough showman to reserve them for the last, until the audience becomes real anxious, as indicated by their applause. Then he let loose with the old ones and brought down the house.

Al Moore and his jazz band filled the next-to-closing spot, and pleased immensely, as most all jazz outfits generally do.

Merles' Cockadoos replaced Meehan's Canines. These intelligent birds of gorgeous plumage were an excellent closing act of an excellent bill. R. F. G.

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MAJESTIC
(Chicago)

A pleasing bill greeted a packed house at the Majestic Sunday afternoon. Naio and Rizzo open the program with a musical offering. They try to combine a violin and an accordion, which do not produce as harmonious effects as could be obtained in some other combinations. They would be better off playing singly.

Hamlin and Mack, a singing and dancing team, follow with a novel opener. The curtain rises on two phonographs, a duet follows, they singing from the inside of the cabinets. This combined with their material would put the act over in good shape, if the male member of the team would realize that his smile is not like that of Cecil Lean's, and would also discard if possible his effeminate manner.

Jarvis and Harrison furnish the comedy of the bill. They score from the minute they step on the stage. Their line of chatter always registers for a hit.

"Echoes of Scotland," the title of which describes the act, had only one redeeming feature, namely a horn pipe dance, executed by a clever chap assisted by one of the girls of the chorus.

Billy and Eddie Gorman are a singing team, who have some exclusive material, which goes over with a bang. It seems however that Eddie could get along just as well without indulging in such an over abundance of facial contortions which does not add any comedy to the act.

"Flirtation"—here is an act recruited from the smaller pop houses, over which they have been playing for years. The act has been in no way changed for the better time. The high spots in the act is the dancing, but these are pulled down by several "blue" gags and some low comedy.

Larry Comer won the audience with his personality and his manner of singing some exclusive material. His parody on "Stumbling" scored a hit.

Brownlee's Hicksville Follies were the high spot on the bill. The act starts off with a girl to all purposes doing a single. During an argument with the orchestra leader, they leave the pit and she recruits a hick band from all parts of the house. From that time on, they produce some music and the girl does some singing that proves a genuine treat. This act closed the show and held them to a finish, which attests to their ability as entertainers.

H. E. C.

EXPERIENCED PIANO LEADER
for show and vaudeville act. MAX LEBEGOTT, 347 West 36th Street, New York.

The Leo Feist 25th Anniversary Party

PHILIP KORNHEISER'S COMEDY QUINTETTE
Theodore F. Morse, Rocco Vocco, Philip Kornheiser, Fred Auger, Bob Miller

The party given at the home of Leo Feist in Mt. Vernon on Saturday night, September 18th, in honor of the twenty-fifth anniversary of his entrance in the music publishing business, is still one of the principal topics of conversation in music circles. The party was a grand affair with comedy features so rare at occasions of this sort that those who attended are still laughing at the clever bits introduced.

THE LEO FEIST MEDAL

Philip Kornheiser staged one of the best, a comedy quintet, a picture of which is reproduced herewith. His singers with a clever song which pictured them as they will appear twenty-five years from now created a riot of laughter. Theodore Morse, Rocco Vocco, Mr. Kornheiser, Fred Auger and Bob Miller composed the quintet whose song telling of music conditions in the future was one of the funniest numbers ever heard.

Continuing the party the Feist employees presented Mr. Feist with a medal, a photograph of which is reproduced here. This they pinned on his coat lapel and he wore it throughout the party.

One of the many fine things in connection with the party was the presentation to Mr. Feist of a beautiful silver dinner set by the members of the Feist organization as a mark of their esteem and affection.

FAREWELL OF GRETE MEYER

Miss Grete Meyer, for over ten years one of the favorites on the German speaking stage in New York, will be tendered a reception when she makes her farewell appearance at the Lexington Opera House on Columbus Day at which time she will appear in "Frau Gretel," a Viennese comedy that gives fullest scope to her versatility. Miss Meyer has been prominent in foreign relief work for a number of years. She is returning to Germany.

PADEREWSKI TO PLAY HERE

The Symphony Orchestra of New York has engaged Ignace Jan Paderewski for his only appearance with orchestras in New York the coming season. He will be heard with the Symphony under Walter Damrosch at Carnegie Hall on Thursday afternoon, December 7, and Friday evening, December 8, playing Beethoven's Concerto in E Flat for piano with orchestra.

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LENA DALEY AND BROADWAY BREVITIES

CROONY BLUES GIRL NEW THIS SEASON IN BURLESQUE

GAIL BANDELL

BUT WATCH ME WITH PECK AND KOLB FOLLIES AND SCANDALS

BEST DRESSED STRAIGHT MAN IN BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND DANCING INGENUE

PECK AND KOLB'S NEW SHOW—HIPPITY HOP

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ERNIE MACK

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VAUDEVILLE BILLS

(Continued from page 21)

GLOVERSVILLE, N. Y.

(Second Half)—Paul & Walter Lavar—Millicent Mower—Gracie Emmett Co.—King & Irwin—Danes.

GREENSBURG, PA.

(Second Half)—Mae Miller & Co.—Adrian—Green & LaFell—Murray Bennett—Three Jeannettes.

HARRISBURG, PA.

(Second Half)—Morton & Brown—Josephine Harmon—The Nut Shop—Cooper & Ricardo—Driftwood.

HAZELTON, PA.

(Second Half)—Nathan & Sully—Hughes & Moore—Hiram.

HOLYOKE, MASS.

(Second Half)—Al Libby—Awkward Age—Bessa & Irwin—Veterans of Variety.

ITHACA, N. Y.

(Second Half)—Connell, Leona & Zippy—Wyoming Duo—Eight Blue Demons.

JAMESTOWN, N. Y.

(Second Half)—Taylor & Brown—Profiteering—Salle & Robles—Denno Sisters.

JERSEY CITY, N. J.

Deno Sisters, Thibault Cody—Three of a Kind—Flo Enright Co.—Madeline Randolph—J. & A. Reilly—Ruby Children.

LANCASTER, PA.

(Second Half)—Paul & Pauline—Craddock & Chadney—Brady & Mahoney—Lovenberg Sisters & Neary.

LAWRENCE, MASS.

(Second Half)—Pollard—Jewell Dika—Jimmy Fox Co.—Henders & Milliss—Three Whirlwinds.

LEWISTON, ME.

(Second Half)—Carmen Ercelle—Ray & B. Earl—Danse Fantasies—B. & J. Creighton—Toyland Follies.

LONG BRANCH, N. J.

(Second Half)—Bally Hoo Trio—Furman & Evans—Donovan & Lee—Weber & Ridnor.

LYNN, MASS.

(Second Half)—Thirty Pink Toes—Ann Gray—Wm. Edmunds Co.—Ruloff & Elton.

MANCHESTER, N. H.

(Second Half)—Alexander & Hardy—Dewitt & Robinson—Lewis & Norton—Runbar & Turner—Kafka & Stanley.

MIDDLETOWN, N. Y.

(Second Half)—Check Mates—Ioleen Sheridan—Case & Weston—Yahoe Japs.

MONTREAL, CANADA

Six Lunatic Chinks—Bazazian & White—Reed & Selman—Adams & Thompson Sisters—Bobby Randall—Sabbott & Brooks.

MORRISTOWN, N. J.

(Second Half)—Aerial DeGroffs—Carson & Willard—Oren & Drew—Dolly Davis Revue.

NEW BRITAIN, CONN.

(Second Half)—Mabel Burke Co.—Jack Reddy.

NEW BRUNSWICK, N. J.

(Second Half)—Uyeda Japs—El Cleve—Yes, My Dear.

NEW LONDON, CONN.

(Second Half)—Cowell & Brown—Evans & Martins—Broadway Kiltie Revue—Snow & Narine.

NO. ADAMS, MASS.

(Second Half)—Frank Work Co.—Bernard Girls—Fisher & Hurst—Danny Dugan Co.

NORWICH, CONN.

(Second Half)—Hightower & Jones—Baby Sylvia—Jennings & Melva—Friend & Demon—Stolen Sweets.

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PASSAIC, N. J.

(Second Half)—Barto & Melvin—Holdin & Caron—Dublin Trio—Al H. Wilson—Just Girls.

PATERSON, N. J.

(Second Half)—Maurice Samuel Co.—Clifton & De Rex—Maxom & Brown.

PITTSBURGH, PA.

Post & Dupree—Tulsa Sisters—Tom & Dolly Ward—Elsie Huber—Tabor & Green—Jerome & Albright—Ray LaFrance.

PITTSBURGH-JOHNSTOWN

Three McAdams—Taylor & Bobbie—Lea Lewis Co.—Selbini & Albert—Marriage Vs. Divorce.

JOHNSTOWN-PITTSBURGH

F. & M. Dale—Five Musical Chapins—Eadie & Ramsden—McCormick & Winhill—Dashington's Dogs.

PITTSFIELD, MASS.

(Second Half)—Blue Cloud & Big Thunder—Carl Roberts Trio—Morgan & Binder—Sammy Clark—Jack Hughes Duo.

READING, PA.

(Second Half)—Kelly & Brown—Kennedy & Davis—Mack & Lane—Roy & Arthur—Paul Specht's Band.

ROCKVILLE CENTER

The Braminos—Murphy & Lockmar—Oklahoma & Albright—Tommy Martelle Co.

SHENANDOAH, PA.

(Second Half)—Larson & Nobel—Randall & Marston—Phil Davis—Artistic Trio.

SOUTH NORWALK, CONN.

(Second Half)—Toto Hammer Co.—Violet & Sis—Mr. & Mrs. H. Emmett—Thornton & King—La Poleria Trio.

STAMFORD, CONN.

(Second Half)—Monroe & Grant—Shaw & Preston—Lillian Morton—Syncopated Seven.

STEUBENVILLE, O.

(Second Half)—F. & E. Carmen—Adams & Morin—Reilly & Rogers—Ed Morton—Welch, Mealy & Montrose.

SYRACUSE, N. Y.

(Second Half)—Magic Kettle—Rose & Watson—Chisholm & Breen—Eckert & More—Alla Axiom.

Keith's—Al Striker—Millard & Marlin—Dixie Hamilton—Johnson & Hayes—Holmes & La Vere—The McIntyres.

TRENTON, N. J.

(Second Half)—The Faynes—Young & Wheeler—Stephens & Hollister—Jos. Darcy—Bostock's Riding School.

UTICA, N. Y.

(Second Half)—Columbia & Victor—F. & T. Hayden—Katoushka.

PHILADELPHIA, PA.

Wm. Penn (Second Half)—Bradbury & Scully—Henry & Moore—Mel McKinley—Stars of Yesterday.

Keystone—Harry Bentelle—Hall & Shapiro—White, Black & Useless—Loney Haskell—The Speeders.

WHEELING, W. VA.

(Second Half)—Richards & Cavanaugh—Florence Hobson—Gautier's.

WHITE PLAINS, N. Y.

Dunedin & Play—King & Irwin—Marc McDermott Co.—Mabel Burke Co.—Geo. & Lilly Garden—Verabell & Virginia.

ONEONTA, N. Y.

(Second Half)—Rose DeYoung—Dayton & Palmer—Hank Brown & Co.

WILMINGTON, DEL.

(Second Half)—Novelty Perettes—Kelly & Carr—Walters & Gould—Bowers, Walters & Crooker—Frances Arms—The Sun Dodger.

YORK, PA.

(Second Half)—Four Bellhops—Joe Armstrong—Noel St. Clair Co.—Van & Fisher.

TOLEDO, O.

Keith's—Ioleen—Kitaros—La France & Byron—Carlton & Berlew.

ATLANTA AND BIRMINGHAM

The Levolos—Margaret Ford—Meeker & Redford—Blackface Eddie Ross—McCartone & Marone.

BIRMINGHAM AND ATLANTA

Valdare & Cook—Rule & O'Brien—Billy "Single" Clifford—Clara Howard—Pietro.

SHREVEPORT, LA.

(Second Half)—Louise & Mitchell—Leighton & Dubail—Waiman & Berry—Anger & Packer—Stars of Record.

NEW ORLEANS AND MOBILE

Patrice & Sullivan—Jim & Betty Paige—Bond, Wilson & Co.—McFarland & Palace—Canary Opera.

MOBILE AND NEW ORLEANS

Hazel Moran—Lee & Mann—Perrone & Oliver—Quixey Four—Rialto & Lamont.

NASHVILLE AND LOUISVILLE

Fred & Al Smith—Francis Daugherty—Melody Revue—Lemaire Jones & Co.—Liletta & Co.

SAVANNAH AND JACKSONVILLE

The Rickards—Green & Myra—Johnny's New Car—Harry Jolson—Nelson & Barry Boys.

JACKSONVILLE AND SAVANNAH

Mankin—Inez Hanley & Co.—Sully & Thomas—Olsen & Johnson—Elly & Co.

CHARLESTON AND COLUMBIA

Krayona Radio Co.—Princeton & Watson—Cook & Oatman—Chung Wha Four—Samaroff & Sonia.

CHARLESTON, S. C.

(Second Half)—Wolford & Bogard—Green & Lafell—Keene & Williams—Al Shayne—Seven Honey Boys.

ROANOKE AND CHARLOTTE

Trennell Trio—McGrath & Deeds—Lonnie Nace—Silver, Duval & Co.—Babb, Carroll & Syrell.

CHARLOTTE AND ROANOKE

Toney George & Co.—Ryan, Weber & Ryan—Herbert Ashley & Co.—Willie Solar.

RICHMOND AND NORFOLK

Ruddell & Dunigan—Elkins, Fay & Elkins—The Sirens.

Cook & Rosvere—Wilson Bros.—Bothwell Brown Revue—Sig Franz Troupe.

NORFOLK AND RICHMOND

Cook & Rosvere—Wilson Bros.—Bothwell Brown Revue—Sig. Franz Troupe.

POLI CIRCUIT

Week of September 25, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Hilton Sisters—F. & J. McSherry—Rosmond Johnson—Mack & Lane—O'Donnell & Blair—Schoen & Squires—Doval Blair.

Capitol (Second Half)—Follet's Monkeys—Roger Williams—Lew Ledkett & Hope—A Ring Tangle—Vlasta Maslove—Hunting & Francis.

NEW HAVEN, CONN.

Palace (First Half)—Gold & Edwards—Apple Blossom Time—O'Brien & Josephine—O'Neill & Plunkett—Eddie Elkins & Band.

SCRANTON, PA.

Poli's (Second Half)—The Duponts—Nan Traveline Co.—Anderson & Graves—Muck & Stanton—Listen Lester.

SPRINGFIELD, MASS.

Palace (Second Half)—Reddington & Grant—Boudini & Bernard—Foster & Ray—Polly & Oz.

WATERBURY, CONN.

Palace (Second Half)—Ross & Mayne—Dore Sisters—Field & Sheldon—Lane & Freeman—Road to Vaudeville.

WILKES-BARRE, PA.

Poli's (Second Half)—Sherwin Kelly—Fritzi Scheff—Sampson & Douglas—Winton Bros.

WORCESTER, MASS.

Poli's (Second Half)—Meehan & Newman—Van Dyke & Vincent—Anthony & Freda.

PANTAGES CIRCUIT

Week of October 2, 1922

WINNIPEG

Three Avalos—Joe Bernard & Co.—Three Le Grohs—De Michelle Bros.—Four Ortons—Hanson & B. Sisters.

GREAT FALLS AND HELENA, MONT.

Daly, Mack & Daly—Tuck & Claire—Kirksmith Sisters—Rigoletto Brothers—Kennedy & Rooney.

BUTTE, ANACONDA AND MISSOULA

J. & E. Mitchell—Mills & Miller—Casler & Beasley—Saussman & Sloan—Prosper & Merritt.

SPOKANE, WASH.

Selma Braatz—Brierre & King—Kajiyama—Clifford & Wayne—Stein & Smith—Kluting's Animals.

SEATTLE, WASH.

Bert Shepherd—Billy Kelly & Co.—Welderson Sisters—Yokes & Don—The Lamys.

VANCOUVER, B. C.

Kitamura Japs—Mabel Phillips—Parcho & Archer—Abbott & White—Golden Bird—Earl Fuller Band.

TACOMA, WASH.

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

PORTLAND, OREGON

Carson & Kane—Goetz & Duffy—Billy "Swede" Hall—Page, Hack & Mack.

TRAVEL

Juggling Nelson—Feis & Tennyson—Tyler & Crollius—Golden Bird—Rose Wyse—"Stepping Some."

SAN FRANCISCO, CAL.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

OAKLAND, CAL.

Wilfred Dubois—Marion Claire—Harry Downing Review—Monroe Salisbury—Four Bonesettis.

LOS ANGELES, CAL.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

SAN DIEGO, CAL.

Page & Green—Fulton & Burt—Lorner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

LONG BEACH, CAL.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

SALT LAKE CITY, UTAH

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

OGDEN, UTAH

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corwey—Lipe & Emerson.

DENVER, COLO.

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dans Artistiques.

COLORADO SPRINGS AND PUEBLO, COLO.

O'Hanlon & Zambouni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coscia & Verdi.

OMAHA, NEB.

Schichtl Marionettes—Judson Cole—Mlle. Rhea Co.—Britt Wood—"Love Nest."

KANSAS CITY, MO.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

MEMPHIS, TENN.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

CHICAGO KEITH OFFICE

Week of October 2, 1922

CINCINNATI, O.

Palace—Paul Sydell—Grew & Pates—Crane, May & Crane Sen. Murphy—The Leightons—Shadowland.

CLEVELAND

Hippodrome—Yokohama Boys—Lyle & Virginia—Davis & Bradner—John Geigher—Walmsley & Keating—Chic Supreme.

CLINTON, IOWA

Capitol (First Half)—Jimmy Duffy Co.—McIlyer & Hamilton. (Second Half)—Ruth Glanville Co.—Cantwell & Walker.

DAYTON, O.

Keith's (First Half)—Louise Lovely—Renard & West—Small's Revue. (Second Half)—Fred & Al Smith—Frances Dougherty—Walter Percival Co.—Will & Mary Rogers—Louise Lovely.

DETROIT

La Salle Garden (First Half)—Billy Gerber Revue—Billy Doss. (Second Half)—Billy Doss. (Second Half)—Pantheon Singers—Renard & West.

EVANSVILLE, IND.

Victory (First Half)—Musical Hunters—Kimball & Goman—Burke, Larry & Clifford—Walter Manthey Co.—Swift & Kelly. (Second Half)—McCray & Clegg—Frances & Scott—Bob Mills—Dancing Shoes—Lane & Harper—Sculptor's Dream.

FLINT, MICH.

Palace—Sawyer & Eddy—Seymour & Jeanette—Harry Bussey—Townsend, Wilber Co. (Second Half)—Gabby Bros.—J. & Elsie Farrel—Sawyer Girls—Four Kings & Dad.

FT. WAYNE, IND.

Palace (First Half)—Pantheon Singers. (Second Half)—Donna Darling Co.—Hughie Clark—Bell & Caron.

HUNTINGTON, W. VA.

Chadwick & Taylor—Wanda Ludlow Co.

(Continued on page 29)

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PLAYMATES

THE SPEEDIEST BURLESQUE SHOW ON THE MUTUAL CIRCUIT

SID ROGERS
DUTCH COMEDIAN

BUNNY DALE
INGENUE PRIMA DONNA

MICKY McCABE
IRISH COMEDIAN

BESSE ROSA
LADY DAINTY OF BURLESQUE

DAN EVANS
CHARACTERS

EVA LEWIS
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MARTY PUDIG
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DAVE and DORE
IN MUSIC AND NATIVE DANCES
WITH BILLY K. WELLS' BUBBLE BUBBLE

JACQUE WILSON
INGENUE — JAS. E. COOPER'S "FOLLY TOWN"
YES, I DANCE AND CAN PUT A NUMBER OVER. READ LINES? WELL, CATCH ME!

HAVE YOUR CARD IN THIS DEPARTMENT!

Frank Mallahan
BAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

DOLLY LEWIS
SOUBRETTE — SMILES AND KISSES

LEO ARCH AND VEDA LORETTA
IN TEN MINUTES OF SINGING AND ACROBATIC DANCING — LOEW CIRCUIT

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Singing—The Blues—with Cain and Davenport's "Mimic World" — Columbia Circuit

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SOUBRETTE — RUNAWAY GIRLS, MUTUAL CIRCUIT

H. E. (HAPPY) RAY
A New Blackface in Burlesque, But Not a New Blackface — With PELL MELL

PRINCESS LIVINGSTON
SOUBRETTE — SMILES AND KISSES

NEW TO BURLESQUE BUT WATCH ME GROW | **JACK CARLSON** JUVENILE | WITH SMILES AND KISSES

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At B. F. Keith's Albee Theatre, Providence, R. I., NOW

FRED WALTON AND BRANT MARY

In a Comedy Skit Entitled "HUH"

Direction LEO FITZGERALD

"TOWN SCANDALS" AT THE COLUMBIA IS BRIGHT AND CLEVER

Irons and Clamage brought their "Town Scandals" into the Columbia last week and it proved an excellent entertainment, from not only a comedy, but scenic and costumed standpoint as well. There is a finely balanced cast, composed mostly of performers new to this house, there being but three that we have ever seen on the stage of the Columbia before.

Harry (Hicky) Levan is featured and the principal comedian. Levan has introduced a comedy character that is entirely new to the patrons of this circuit. As the red headed Patsy, Levan's unique type of comedy stands out as most amusing.

Harry Bentley is working opposite Levan, doing a higher type of the German role. In this part Bentley is more funny that at any time we have seen him in the past. He has always been a hard worker but this year he has shown us his real worth. His dialect and manner of portraying the part is exceptionally clever. He uses a funny makeup.

Jimmy Francis, a well-groomed straight, who has not been seen on the circuit in a number of seasons, but has made a reputation for himself in stock, around New York, was a corking fine foil for the comedians. He is a past master in "feeding" comics and gives a good account of himself in this show.

Lettie Bolles, pretty in face and form, with a bewitching personality leads several numbers and puts them over. Miss Bolles was in a number of the scenes and handled herself with ease and care, reading her lines very nicely. Her dresses, dainty in style and colors, were very becoming to this little lady.

Maude Baxter, who was last seen at this house with one of Fred Irwin's shows four or five years ago, is seen to a fine advantage in the prima donna role. Miss Baxter is tall and well formed and she wears gowns that are stylish. Her numbers were well rendered on Wednesday night and she seemed right at home in handling lines.

A little lady very much in evidence and whose name did not appear on the programme, proved to be Rose Chevelier, a real shimmying soubrette. Why, she shimmies all over when she does a number, but she does it in such a cute way that the audience liked it.

Jermaine and Annetta LaPierre won favor in putting over numbers but were a hit in two specialties they offered.

Johnny Hudgins, a colored performer and very clever dancer, made one of the biggest hits of any colored comedian that has appeared at this theatre in recent years. Hudgins is a neat looking fellow, who is funny, can put a number over and as a hoofer he is in class A.

The LaPierre Sisters did nicely in their specialty in one, in which they sang, danced and one of them played a mouth organ.

Hudgins cleaned up in his specialty in one, which opened with a song; he then went into his dance and offered a variety of styles that were worth seeing. He made a fine appearance in his classy purple tuxedo suit, with cane and hat to match.

The money scene proved a fine comedy playlet, in which Levan, Bentley, Miss Baxter and several others appeared.

Levan and Frances in a dandy comedy talking specialty in one scored.

Catrel and Catrel, a man and woman, went over very well with their saxophone specialty. They play these musical intruments artistically.

A comedy musical specialty by Levan, Bentley and another man was very amusing.

A big comedy scene in the circus scene, was the "knife throwing" bit in which Francis and Hudgins put over cleverly. This is a new bit for the present day burlesque patron and the producer deserves credit for staging it.

The LaPierre Sisters in a singing specialty were not alone Frenchy in style, but sang their songs in French. They did it well and offered a real novelty in this specialty for burlesque.

"Hichy" Levan and Miss Baxter in Levan's piano specialty was another success added to the show. They put their act over in good style and were very entertaining.

"Town Scandals" is a very pleasing entertainment. It has some novelties and scenes that are away from other shows. The chorus is well costumed and the scenery is first rate. Levan and his fellow players are a Columbia success. It's a real good show.

SID.

EDDIE FEINER RECOVERS

Eddie Feiner, the theatrical jeweler who was injured by a Fifth avenue bus at Thirteenth street and Fifth avenue on May 6, has recovered and is now able to get out, after being confined to his home for four months and a half. The bus company settled with him for $1,200. He is still under treatment for his arm, which is still helpless.

CLOSES WITH "JAZZ BABIES"

Caroline Ross will close with the "Jazz Babies" at the Bijou, Philadelphia, next week.

BURLESQUE CLUB MEETING

There will be a meeting of the Burlesque Club at the club house next Sunday at three-thirty in the afternoon. This will be the first meeting in two months. Several important matters to the members are to be taken up.

KITTY MADISON SIGNS

Kitty Madison signed Monday with Peck and Kolb for their "Hippity Hop" as soubrette. Miss Madison has been in vaudeville with Chester Nelson the past season.

STEWART IN NEW ACT

Harry Stewart and Company broke in a new act of three people called "Some Party" last week for the Keith Circuit.

CHANGES IN "LID LIFTERS" CAST

The changes made this week in the "Lid Lifters" in the Mutual Circuit are Sally Carter in place of Nat Bedell, Jimmy Elliott in place of Fred Reese and Miss Dorsey in place of Mildred Harris, ingenue.

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HOME FOR BURLESQUERS

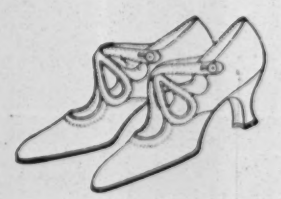
WHEN IN DETROIT
STOP AT
THE METROPOLE
Under New Management
Catering to the BURLESQUE FOLKS

LEW DENNY CLOSING

Lew Denny will close with Harry Hastings' "Knick Knacks" in Chicago Saturday night. He will open shortly for the Minsky Brothers at either the National Winter Garden or the Park Theatre, New York. He is a straight man.

FRED BINDER BUILDS HOME

Fred Binder has just completed his new home at 3329 Bernand avenue, Cincinnati, which cost him $18,500. Binder is principal comedian with Fred Straus' "Smiles and Kisses" Company on the Mutual Circuit.



The Curtain's Rise

As the curtain is lifted on the new presentations of slippers each season the critics are unanimous—I. Miller justly earns the leading part on the stage of fashion in footwear.

I. MILLER

Feminine Footwear

Broadway at Forty-Sixth Street
Open until 9 p. m.

In Chicago—State Street at Monroe

SHOW AT ST. CECILE LODGE

The St. Cecile Lodge, number 568, of the F. & A. M. had their first get together meeting at the Grand Lodge Room of the Masonic Temple last week. The entertainment committee, consisting of Lester Santley, David "Taps" Schoernstein and S. Jay Kaufman provided a fifteen act vaudeville show. Prominent on the bill were Vincent Lopez and his orchestra, Ray Miller and his orchestra, the Brox Sisters and Buddy Doyle. St. Cecile lodge is the recognized musical Masonic lodge of New York as the name would imply.

RAYMOND IN VAUDEVILLE

Joe Raymond opens in vaudeville this week with his Little Club Orchestra, augmented by one or two men. The band will be seen in conjunction with Aunt Jemima.

This will not interfere with Raymond's engagement at the Little Club, which will continue along with the vaudeville engagement, Raymond playing only local houses which will allow him to get down to the supper club in time for the evening's work.

NEW DANCE HALL OPENING

The St. Malachy's Jazz Band will soon be heard at a new dance hall to be opened at One Hundred and Twenty-fifth street and Seventh avenue. This is a nine-piece combination, the members of which are all members of St. Malachy's Church. They had been playing with other orchestras, when they discovered they had enough members to form a combination of their own, which they did, playing for dances and clubs last year and this year going out as a permanent organization.

CAUSER AT RENDEZVOUS

Bob Causer and his orchestra, which started at the Piccadilly Rendezvous two weeks ago, have been busily at work ever since learning the special music for the Gilda Gray Revue which opened at the Rendezvous, Monday night. Causer and his boys are all former Cornell College students and came to the Rendezvous after a successful Summer at Castles-By-The-Sea. The orchestra is booked by Whiteman, Inc., and is known as Whiteman's Collegians.

GOLDMAN CONCERT SEASON ENDS

The Goldman Band, under the direction of Edwin Franko Goldman, gave their final concert of the summer season at Curtis Field, Staten Island, Monday evening, September 25. The concert was given in honor of Borough President John A. Lynch. An unusually fine program was given. In addition there were solos by Lotta Madden, soprano, and Vincent Buono, cornetist.

AL DEISSEROTH SIGNS

Al Deisseroth and an orchestra of eight men have been engaged for the coming season to play at the Sedgwick Farm Club of Syracuse. Deisseroth and his men will also appear at the A. C. C. Club. Deisseroth's orchestra has been in demand for the past few years playing for the University Dances and proms and he will continue to do a good deal of that work during the coming season.

ARTZT AT GARDEN

William Artzt has been engaged as the new concert master of the Winter Garden, with the "Passing Show of 1922." The orchestra is composed of former members of different symphony orchestras.

ORCHESTRA NEWS

FINDLAY FORMS ORCHESTRA

Hal Findlay, last seen in vaudeville as accompanist to Maude Earle, and Jack Allyn, late of Geers Musical Ten, have organized a nine piece orchestra that will soon be seen in vaudeville. The combination is a little different from any now playing, the instrumentation being piano, violin, 'cello, string bass, trumpet, trombone, two saxophones and drums.

The orchestra opens in one of the Brooklyn houses next week for a showing and will then be routed. The Cooper Sisters, two English girls, playing the violin and 'cello have been engaged. The act will be specially dressed and costumed and the arrangements are being made by Jack Allyn.

KLEIN AT HOTEL STATLER

Julius Klein and his orchestra have been engaged to furnish the dance music at the Hotel Statler, Detroit, during the coming season. Klein has a ten man combination and will play special arrangements and use special lighting effects, similar to those employed by Lopez at the Pennsylvania in New York.

Klein has also had an offer to play several vaudeville dates simultaneous with his appearance at the Statler and will probably have his act ready soon.

LADA AT JOHN'S

Anton Lada and his Louisiana Five opened at John's Restaurant last week in conjunction with the new revue which was staged by Andre Sherri.

Lada and his combination have made a good many records for the phonograph companies and have a style of playing that is well suited to John's. The combination is at present composed of S. Greenwald, piano; Al Gabriel, violin; Leo Dreyer, saxophone; Harry Labioreca, banjo; Harry Bleines, trombone; Anton Lada, drums and manager.

STRICKLAND FOR VAUDEVILLE

Charlie Strickland and his orchestra open their vaudeville engagement next week at the Franklin. Strickland has just completed a summer's engagement at Reisenweber's and has been seen in and around New York for the past three years, having played a good many of the better class cabarets and supper clubs. Besides their playing, Strickland's combination features several vocal numbers originated by Charlie and some of his men.

BUFFALO LEADER IN N. Y.

Jack Brindley, prominent Buffalo orchestra leader, was in town last week on a combination business and pleasure trip, renewing old acquaintances and picking up the latest in dance arrangements. The society season is fast getting under way in Buffalo and Brindley has three combinations playing for the various social functions during the coming Winter.

COLEMAN IN SECOND SEASON

Emil Coleman and his orchestra at the Club du Montmarte are continuing their successful run. Coleman has been at Montmortre now for two seasons and his popularity is still on the increase.

SPECHT ON VACATION

Paul Specht visited his home in Reading, Pa., last week. His office announces the booking of several new orchestras for vaudeville and hotel work.

ERDODY AT RAINBOW

Leo Erdody and his orchestra had a grand opening at Rainbow, Broadway's new dance palace, last week. The place was crowded and many had to be turned away. The cool weather in conjunction with the good music has kept the crowds coming in ever since the opening night. Dody and Morris represent the orchestra.

ZEMSKY AT PALAIS D'AMOUR

A new musical organization under the name of Al. Zemsky and his orchestra has opened the season at the Palais D'Amour, Philadelphia. This is one of the city's finest dance places and is widely patronized. The Zemsky orchestra has scored a hit of big proportions in the place.

LEWIS WITH "VILLAGE FOLLIES"

Ted Lewis and his orchestra, exclusive Columbia Record artists are concluding their vaudeville engagement and will rejoin the "Greenwich Village Follies of 1921," opening with the show at the Albion Theatre, Pittsburgh, Pa., on October 2.

ELKINS BOOKED FOR VAUDEVILLE

Eddie Elkins and his orchestra opens at the Coliseum next Monday. Elkins came to New York from the Coast about a year ago and appeared for several months at the Knickerbocker Grill. Leaving there, he was booked by Whiteman, Inc., in the Pavilion Royal, where he appeared all summer.

POLICE BAND FINAL CONCERT

The Police Band will give the final open air concert of the season at Prospect Park, Brooklyn, tomorrow night. Miss Idelle Patterson, soloist, and Herman Neuman, pianist, will also be part of the program.

Chamberlain Berolzheimer is arranging a series of free concerts to take place in the various schools and armories starting in November.

BOYS' BAND ENTERTAINED

Edwin S. Tracy, conductor of the B. F. Keith's Boys' Band, together with the members of that organization, were the guests of the Rotary Club at the concert given by J. Philip Sousa at the New York Hippodrome last Sunday.

BOOKED FOR WALTON ROOF

The Mason-Dixon Seven, orchestra, has been engaged for the Walton Roof Garden, Philadelphia, and will open on October 7th. James Shields is manager of the orchestra.

LANDAU AT RAIN-BO

Landau's Versatile Orchestra has been engaged by Gus and Harry Murphy for their Rain-Bo Room in the Kenimore Hotel, Albany, opening September 23rd.

JOINS SPECHT STAFF

Dorothy Rosenblum, who was associated with Bob Harris, formerly of the Columbia Phonograph Co., has joined the staff of Paul Specht at his suite of offices in the Hilton Building.

JUDGMENTS FOR SOCIETY

Federal Judges sitting in the Southern and Eastern divisions of the United States District Court found twenty-six judgements in favor of the American Society of Composers, Authors and Publishers, against various motion picture theatres, cabarets and restaurants in New York City and Long Island.

The amounts vary in each case from $365 to $410 including costs and interest, and are the result of single infringement of copyright suits.

Among those against whom judgments were awarded is Charles L. O'Reilly, President of the New York State Exhibitors' Association who owns motion picture theatres also.

SMITH BACK FROM EUROPE

Joseph Smith, back from his pleasure trip to Europe, last week opened at the Hotel Plaza with his orchestra. He is under contract to play there for the next two years.

PAUL WHITEMAN MUSIC

Thru Paul Whiteman, Inc., the services of genuine Paul Whiteman Orchestras are now available for contract work at Hotel, Cabaret and Resort. The Service is complete, the artists, men who play for phonograph records — and the cost is surprisingly low.

Paul Whiteman Orchestras are also available for Vaudeville work in conjunction with headline acts.

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Just Finished a Year's Bookings on Loew Circuit

"MAMMY"

NOW REHEARSING MY NEW ACT

"MAMMY AND HER GOLD-DUST TWINS"

DIRECTION
SAMUEL BAERWITZ

(*Continued from page 25*)

KOKOMO, IND.

Strand (First Half)—Bell & Eva—Ruth Glanville Co.—Johnson Bros. & Johnson—Bell & Caron. (Second Half)—Barton & Hall—Burke, Larry & Co.

LOUISVILLE, KY.

Keith's—Patrice & Sullivan—Jim & Betty Page—McFai & Palace—Emmy's Pets—The Halkings—"Oh, My Goodness." (Second Half)—Louise & Mitchell—Leighton & Duball—Warren & Berry—Anger & Packer—Stars of Record.

LANSING, MICH.

Regent (First Half)—Nelson's Patience—Sawyer Girls—Joe & Elsa Farrell—Four Kings & Dad. (Second Half)—Tyler & St. Claire—Savoy & Capps—Four Cheerups—Knight & Knave.

LEXINGTON, KY.

Ben Ali (First Half)—Fred & Al Smith—Frances Dougherty—Walt. Percival Co.—Will & Mary Rogers. (Second Half)—Mowatt & Mullen—Connolly & Frances—Small's Revue.

MUSKEGON, MICH.

Regent (First Half)—Tyler & St. Claire—Earl & Mullen—Knight & Knave. (Second Half)—Nelson's Patience—Harry Bussey—Billy Gerber Revue.

NASHVILLE, TENN.

Princess (First Half)—Louise & Mitchell—Leighton & Duball—Warren & Berry—Anger & Packer—Stars of Record. (Second Half)—Patrice & Sullivan—Jim & Betty Page—McFair & Palace—Canary Opera—"Oh, My Goodness."

PADUCAH, KY.

Orpheum (First Half)—Denyle, Don & E.—Harry Van Possen—Connoly & Frances. (Second Half)—Halkings—Kimball & Goman.

RICHMOND, IND.

Murray (First Half)—Docos Bros.—Bob Mills—Cantwell & Walker—Donna Darling Co. (Second Half)—Bell & Eva—Laurel Lee—Johnson Bros. & Johnson—Wallal & Zermaine.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Joe & Clara Nathan—Singing Three—Four Cheerups. (Second Half)—Sawyer & Eddy—Seymour & Jeanette—Townsend, Wilbur Co.

TERRE HAUTE, IND.

Liberty (First Half)—Lane & Harper—Vallal & Zermaine. (Second Half)—Musical Hunters—Barber & Jackson.

WESTERN VAUDEVILLE

Week of October 2, 1922

CHICAGO, ILL.

Majestic—Geo. & Mae Lefevre—Casson & Klem—Monroe & Mae—Let's Go—Mack & Brantley—Dave Manley—Cotton Pickers.

Lincoln (First Half)—Bob Ferns & Co.—Don C. Alfonso Zelaya—Echoes of Scotland. (Second Half)—Babe & Tommy Payne—Stranded—Carl Emmy and His Mad Wags.

American (First Half)—Babe & Tommy Payne—Jack Lipton—Stranded. (Second Half)—Carney & Rose—Murdock & Powell—Echoes of Scotland.

Kedzie (First Half)—Schepp's Comedy Circus—Zeck & Randolph—Walter Fishter & Co.—Bobby Henshaw—Geo. Lovett's Concentration. (Second Half)—Wellington & Sylvia—Norman & Landee—Milton & Lehman—Lillian Gonne & Co.—Roy La Pearl—Sol Wagner.

ABERDEEN, S. D.

Orpheum—Kennedy & Nelson—Murray & Lane—Cornell & Faye Sisters.

AURORA, ILL.

Fox (First Half)—The Volunteers. (Second Half)—Skelly & Heit Revue.

BLOOMINGTON, ILL.

Majestic (First Half)—Werner Amoros Trio—Follis Girls. (Second Half)—Swor Bros.—A Miniature Revue.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Angel & Fuller—Nancy Boyer & Co.—Larry Comer—Frank Westphal's Rainbow Orchestra. (Second Half)—Dunlay & Merrill—The Volunteers—Brown, Gardner & Trahan.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Margaret & Morrell—Dave Harris—Jack Osterman.

CROOKESTON, MINN.

Grand—Kennedy & Nelson—Cornell & Faye Sisters.

DAVENPORT, IOWA

Columbia (Second Half)—The Lerays—Walter Fishter & Co.—Don C. Alfonso Zelaya—Angel & Fuller—Frank Westphal.

For—RHINESTONES—See
the builders of the "Diamond Girl Scene" in "Passing Show." Also the star curtain at Fulton Theatre. THE LITTLEJOHNS, 228 W. 46th Street, New York.

DUBUQUE, IOWA

Majestic—Act Beautiful—Knight & Sawtelle—Skelly Heit Revue—Melville & Rule—Sullivan & Meyers.

FARGO, N. D.

Grand (First Half)—Kennedy & Nelson—Murray & Lane—Cornell & Faye Sisters. (Second Half)—Douglas Graves & Co.—Hazzard & Oakes—Maude Ellett & Co.

GALESBURG, ILL.

Orpheum (First Half)—Cross & Santoro—Charlie Olcott—Natalie Harrison & Co. (Second Half)—Lyle & Virginia—Doree's Celebrities.

GRAND FORKS, N. D.

Orpheum (First Half)—Maude Ellett & Co.—Douglas Graves & Co.—Hazzard & Oakes. (Second Half)—De Onzo & Co.—Mabel Harper & Co.

GRAND ISLAND, NEB.

Majestic (First Half)—Maidie De Long—Bayes & Fields—Josephine Worth & Co. (Second Half)—McNally—Ja Da Trio—Graham, Reed Sisters & Dardon.

GREEN BAY, WIS.

Orpheum—Naio & Rizzo—Leo Haley—Sterling Rose Trio.

JOPLIN, MO.

Electric (First Half)—Mary Billsbury—Mumford & Stanley. (Second Half)—Walker & Brown—Bell & Wood.

JOLIET, ILL.

Orpheum (First Half)—Lillian Gonne—Roy La Pearl—Bravo, Michelini & Trujillo. (Second Half)—Fries & Wilson—Harvey, Heney & Grayce—Four Erettos.

KANSAS CITY, MO.

Globe (First Half)—Don Lanning—McQuay & Hazelton—Levy & Crowell Sisters—Kingston & Ebner—Les Arados. (Second Half)—Joe Williams—Lightelle & Coffman—Anderson & Goines.

Mainstreet—Lloyd Nevada & Co.—Frank Browne—Sternad's Midgets—Sabini—Rainbow's End.

KENOSHA, WIS.

Orpheum — Schepp's Comedy Circus — Hayden, Goodwin & Rowe—Nancy Boyer & Co.—Bravo Michelini & Trujillo.

LEAVENWORTH, KAN.

Orpheum—Joe Williams—Lightelle & Coffman—Anderson & Goines.

LINCOLN, NEB.

Liberty (First Half)—Maidie De Long—Josephine Worth & Co.—Bayes & Fields—Jack Moore Trio—Hill & Quinnell. (Second Half)—Fiske & Fallon—Russell Van Fossen & Co.—Larry Comer.

MADISON, WIS.

Orpheum (First Half)—Humberto Bros.—Mrs. Eva Fay—Fenton & Fields—Corradini's Animals. (Second Half)—Grant & Wallace—Chas. Keating & Co.—Jack Benny—Mrs. Eva Fay—Jarvis & Harrison—Lola & Senia.

MILWAUKEE, WIS.

Majestic—Michon Bros.—Douglas & Leary—Duval & Symonds—Bernivici Bros.—Lloyd & Goode—Whitefield & Ireland—Norris' Springtime Follies.

MINNEAPOLIS, MINN.

Seventh Street—Jackie & Billie—Brosius & Brown—Francis & Marsell—Sherlock Sisters & Clinton—Walzer & Dyer—His Vaudeville Stars—Manicure Shop—Herbert Brooks.

NORFOLK, NEB.

New Grand (First Half)—Hill & Quinnell—Barr & La Mar—Village Band. (Second Half)—The Stanleys—Jerry & Gene—Anderson's Revue.

OMAHA, NEB.

Orpheum (First Half)—The Stanleys—Villani & Villani—Cleveland & Dowry. (Second Half)—Josephine Worth & Co.—Maidie de Long—Jack Moore Trio.

PEORIA, ILL.

Orpheum (First Half)—Fries & Wilson—Seven Brown Girls—Swor Bros.—Four Erettos. (Second Half)—Follis Girls—Arthur De Voy & Co.—Jonia's Hawaiians.

QUINCY, ILL.

Orpheum (First Half)—Lyle & Virginia—Doree's Celebrities. (Second Half)—Cross & Santoro—Charlie Olcott—Natalie Harrison & Co.

RACINE, WIS.

Rialto (First Half)—Maxon & Morris—Hayden, Goodwin & Rowe—Walter Fishter & Co. (Second Half)—Singing Three—Bob Ferns & Co.—Smiling Billy Mason—Carl Rosini & Co.

REDFIELD, S. D.

Lyric—Jerry & Gene—Al Lester & Co.—Royal Sidneys.

ROCKFORD, ILL.

Palace (First Half)—Grant & Wallace—Chas. Keating & Co.—Jack Benny—Shireen—Jarvis & Harrison. (Second Half)—Humberto Bros.—Shireen—Fenton & Fields—Corradini's Animals.

SIOUX CITY, IOWA

Orpheum (First Half)—Osborne Trio—Jada Trio—Thompson—Flo Lewis—D. D. H.—Paisley Noon & Co. (Second Half)—Martin & Moore—Bayes & Fields—Pearson, Newport & Pearson—Thompson.

SOUTH BEND, IND.

Orpheum (First Half)—Sealo—Frank Wilcox & Co.—Maxfield & Golson—Carl Rosini & Co. (Second Half)—Hardy Bros.—Four of Us—Geo. Lovett & Co.—Bobby Henshaw.

SPRINGFIELD, MO.

Electric (First Half)—Walker & Brown—Bell & Wood. (Second Half)—Mary Billsbury—Mumford & Stanley.

SPRINGFIELD, ILL.

Majestic (First Half)—Chas. & Helen Polly—Fenwick Girls—Harvey Heney & Grace—Arthur Devoy & Co.—Jonia's Hawaiians. (Second Half)—Jason & Harrigan—John Neff—Seven Brown Girls—Hubert Dyer & Co.

ST. JOE, MO.

Electric (First Half)—Eddie Hill. (Second Half)—Villani & Villani—Cleveland & Dowry—Levy & Crowell Sisters—Les Arados.

ST. LOUIS, MO.

Columbia—Beagy & Clause—Michaels & Pauli—Ploner's Alpine Singers—Worth & Willing.

Grand Opera House—Althea Lucas & Co.—Georgia Howard—Robert Henry Hodge & Co.—Daley & Burch—Farrell & Florence—Blue Bird Revue—Wille Bros.

Rialto (First Half)—Hubert Dyer & Co.—Jason & Harrigan—Gene Greene & Band—Jack Osterman. (Second Half)—Werner Amoros Trio—Driscoll, Long & Hughes—Waldron & Winslow—Gene Greene & Band.

TERRE HAUTE, IND.

Hippodrome (First Half)—Hardy Bros.—Driscoll, Long & Hughes—Margaret & Morrell—John Neff—Dave Harris. (Second Half)—Sealo—Zech & Randolph—Ethel Parker & Co.—Frank Wilcox & Co.—Maxfield & Golson.

TOPEKA, KAN.

Novelty (First Half)—Joe Williams—Lightelle & Coffman—Anderson & Goines—Pickard's Seals. (Second Half)—Hill & Quinnell—Kramer & Johnson—Worth & Willing—Melnotte Duo.

WATERTOWN, S. D.

Colonial—Royal Sidneys—Al Lester & Co.—Jerry & Gene—Anderson's Revue.

MARCUS LOEW CIRCUIT

Week of October 2, 1922

NEW YORK CITY

American (First Half)—Pesci Duo—Moesman & Vance—Stanley & Wilson Sisters—Calvin & O'Connor—Gladys Delmar & Co.—Lee Mason & Co.—Mysterious Will—Hughes & Pam—Bender & Herr. (Second Half)—Evalene & Dean—Kelly & Brower Twins—Tom McRae & Co.—Primrose Minstrels—Hanley & Howard—Jimmy Lyons—Olga & Nicholas.

State (First Half)—Shaw's Leaping Hounds—Brennan & Wynnie—Demarest & Williams—Lester Bernard & Co.—McCormack & Irving—Vera Sabini & Band. (Second Half)—"You'd Be Surprised."

Orpheum (First Half)—Vincent Bros.—Goldie & Ward—Irving & Elwood—Chas. Mack & Co.—Lambert & Fish—Wyatt's Lads & Lassies. (Second Half)—Arnold & Florence—Wm. Dick—Betty, Wake Up—Hughes & Pam—Seven Musical Spillers.

Greeley Square (First Half)—Blum Bros.—Stevens & Laurel—McIntyre & Halcomb—Wm. Sacton & Co.—Ralph Whitehead—C. Wesley Johnson & Co. (Second Half)—Bender & Herr—Lee Mason & Co.—Calvin & O'Connor—Kimberley & Page—Klass & Brilliant—Shaw's Leaping Hounds.

Lincoln Square (First Half)—Ergotti & Herman—Helen Vincent—Philbrick & DeVoe—Frank Mullane—Little Cinderella. (Second Half)—Pesci Duo—Ubert Carlton—Wm. Saxton & Co.—McCormack & Irving—Gordon, Girlie & Gordon.

Delancey Street (First Half)—Downey & Claridge—Roth Bros.—Little Lord Robert—Ubert Carlton—Frear, Baggott & Frear. (Second Half)—Reo & Helmar—Irving & Elwood—McIntyre & Halcomb—Chas. Mack & Co.—Otto Bros.—C. Wesley Johnson & Co.

Boulevard (First Half)—Olga & Nicholas—Arthur & Lydia Wilson—Jack & Mary Gray—Otto Brothers—Primrose Minstrels. (Second Half)—Ergotti & Herman—Brennan & Wynnie—Lambert & Fish—Philbrick & DeVoe—At the Party.

Avenue B (First Half)—Turner Bros.—Glade Correlli & Co.—Race & Edge—Sheftell's Revue. (Second Half)—Harry Rogers' Revue.

Victoria (First Half)—Reo & Helmar—Chalis & Lambert—Kimberley & Page—Jimmy Lyons—Stanley Hughes & Co. (Second Half)—Vincent Bros.—Ryan & Ryan—Demarest & Williams—Money Is Money.

National (First Half)—Cliff Jordan & Co.—Ryan & Ryan—Gordon, Girlie & Gordon—Tom McRae & Co.—At the Party. (Second Half)—Edwards & Allen—Helen Vincent—Eddie Clark & Co.—Frank & Mullane—Frear, Baggot & Frear.

BROOKLYN

Metropolitan (First Half)—Williams & Daisy—Wm. Dick—Betty, Wake Up—Fox & Britt—Money Is Money. (Second Half)—Downey & Clare—Arthur & Lydia Wilson—Jack & Mary Graham—Gladys Delmar & Co.

Warwick (First Half)—Fields & Fink—Oddities of 1922. (Second Half)—Hardell & Lucoste—Josie Flynn & Co.—Maley & Singer—Blum Bros.

Palace (First Half)—Jeanette Adler & Girls—American Comedy Four—Lady Alice's Pets. (Second Half)—Turner Bros.—Glade Correlli & Co.—Race & Edge—Saxi Holtsworth & Co.

Fulton (First Half)—Franchini Bros.—Ross Girls—Eddie Clark & Co.—Klass & Brilliant—Genevieve May & Co. (Second Half)—Carl & Emma Frabel—Challis & Lambert—Fields & Fink—Ralph Whitehead—Little Cinderella.

Gates (First Half)—"You'd Be Surprised." (Second Half)—Williams & Daisy—Stevens & Laurell—Little Lord Roberts—Fox & Britt—Wyatt's Lads & Lassies.

JUST OUT
McNALLY'S BULLETIN No. 8

Price, One Dollar Per Copy

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DEATHS

JACK ASHBY, the original member of the team Kelly and Ashby died at Rochester, N. Y., September 24 and was buried the 27th. He was manager of the Lincoln Theatre, Rochester, and was 61 years of age. Glenn and Richards are members of his family.

COL. M. J. HENDRICK, U. S. Consul at Windsor, Canada, and who was one of those responsible for the launching of the "Kilties Band," died September 9, in Windsor.

In 1900, Mr. Hendrick and Cameron Brown of Belleville, Ontario, gave the financial aid necessary for the tour of the Kilties Band, and financed the tour until some years ago when T. P. J. Power, who acted as director-of-tour when the band first started assumed the financial end also.

JULIAN WALKER, baritone, died last week at his home, 230 West 97th street, aged fifty-five years. Mr. Walker attained considerable reputation some years ago as a baritone singing with oratorio societies.

He was born in Birmingham, Alabama, and came to this city in 1897. His career was shortened in 1907 due to an accident in Washington, D. C., when he slipped on the icy pavement, wrenching his knee and causing partial paralysis. In later years he was unable to walk and supported his family by giving singing lessons from a wheel chair.

WILLIAM CHRYSTIE MILLER, actor, died last Friday while a guest of the Actor's Fund Home at Staten Island. He was 79 years of age, and has been suffering from paralysis for some time.

Mr. Miller entered upon his stage career in 1863 as a member of Edwin Booth's company. His last appearance on the dramatic stage was in George Ade's play, "Just Out of College." He was also in the cast of "The Devil," produced by Henry W. Savage.

During the last five years of his active life Mr. Miller was engaged in the Vitagraph studios where he worked until he suffered the stroke. He was received at the Actor's Fund Home in December, 1914. He is survived by a widow, Jennie Miller, who is also a guest of the Home at New Brighton, Staten Island. Burial will be in the Actor's Fund plot at Greenwood Cemetery.

SIR CHARLES SANTLEY, famous English baritone, died on September 21, in London, in his 89th year. He was widely known in America through his tours, made while at the height of his career. These tours were made in 1871 and 1891 in both opera and concert engagements.

Santley was born in Liverpool, February 28, 1834, and made his first appearance on the concert stage in 1857, when he sang in England in "The Creation"; his first operatic appearance was in "Dinorah" at Covent Garden in 1859.

After that he was engaged by Colonel Mapleson for two years and he appeared at Her Majesty's Theatre with Tietjens and other great artists in 1862. He remained in Colonel Mapleson's company until 1867, one of his greatest successes being in Mozart's "Don Giovanni."

He had a long and successful career in opera, but his most marked achievement was as a concert and oratorio singer, and from the '60's to early in the present century his place on the English stage was a most important one. On the production of "Faust" in England in 1863, he sang Valentine with such great success that Gounod wrote the song "Even Bravest Hearts" especially for him.

Sir Charles was knighted in 1907 when the "jubilee" of his artistic career was celebrated in London. He composed several orchestral works and church music, and was the author of "The Singing Master" and "The Art of Singing."

WILLIAM T. CARLETON, 73 years old, one of the most famous opera singers of his generation and father of William P. Carleton, who has been widely known on the musical comedy stage for many years, died yesterday at his home in South Twenty-sixth street, Flushing, after a long illness.

Mr. Carleton was the founder of a noted musical organization, the Carleton Opera Company, and appeared in operas with many of the foremost stars of his day. He was in the original casts of "Claude Duval" and of the opera "Rip Van Winkle" in the 80's, with Richard Mansfield singing the comedy part.

He sang in various grand opera companies besides that of his own organization, among them the Adama Opera Company at the Academy of Music, where the Wagner operas were sung in English. He leaves a wife.

SKETCHES TO ORDER
M. J. FLOOD, Box 4406, Nicetown, P. O., Philadelphia, Pa.

CIRCUS

Gollmar Brothers—Kingman, Kas., Sept. 27; Alva, Okla., 28; Woodward, Okla., 29; Anthony, Kas., 30.

Main, Walter L.—Lock Haven, 27; Sunbury, 28; Coatesville, 29; Phoenixville, 30; Dover, Del., Oct. 2; Easton, Md., 3; Cambridge, 4; Seaford, Del., 5; Salisbury, Md., 6; Crisfield, 7; (close.)

Sells-Floto Circus—Bartlettsville, Okla., 28; Tulsa, 29; Independence, Kan., 30; Little Rock, Oct. 2; Forest City, 3; Jackson, Tenn., 4; Nashville, Tenn., 5; Huntsville, Ala., 6; Chattanooga, Tenn., Oct. 7.

"PEPPER POTS" AT THE EMPIRE IS GOOD COMEDY SHOW

Moe Messing's "Pepper Pots" at the Empire, Hoboken last Thursday night proved a very good singing and comedy show, in fact its the best we have seen at this house since the "Jazz Babies."

The show fortunately has a good cast and the best chorus of lookers and workers we have seen on the Mutual Circuit. Messing has furnished pretty costumes for the girls. His scenery looks all right.

Charlie Goldie and Charlie "Red" Marshall are the comedians and they are a couple of very entertaining fellows. Goldie does eccentric slow comedy and Marhsall a "boob." They work well together and put over many laughs to a very small house.

Jack Leonard, a neat appearing chap, is a straight juvenile, with a corking fine singing voice. He also reads line very well.

Bertha Delmonte, an attractive tall and fine looking woman, is the prima donna. Miss Delmonte has a very pleasing voice and rendered her numbers creditably. Miss Delmonte looked rather out of place here as she is more of a musical comedy type. Her costumes are beautiful.

Rae Leanse, a lively bit of a soubrette, handled her numbers in fine style and in the bits fit in very well. She is a sweet little girl and a good worker. Her dresses are worn with good taste.

Peggy Day, a chubby little girl, is also a soubrette. She has a pleasing personality and puts her numbers over with plenty of confidence. Her work in the bits is well taken care of. Harry Keeler is the straight man.

The "quarrel" scene was well worked up and furnish plenty of laughs early in the show. It was given by Marshall, Goldie, Leonard, Keeler and Miss Delmonte.

Leonards specialty proved a success. He offered an operatic number in Italian at first excellently, which he followed with "Mammy." He sang both numbers well and put them over for encores.

The "mind reading" bit was amusing with Marshall as the "madame" on the stage and Leonard working in the audience "feeding" him.

The "teller" bit was well done by Goldie, Keeler and Miss Day.

The "burlesque operatic" bit pleased as it was given by Marshall, Goldie, Leonard, Keeler and the Misses Leanse and Day.

The "Pepper Pots" is a good show and one that the Board of Censors need do no worrying about. With a decent size house it should go over great.—SID.

SHUBERT GOING ABROAD

Hughy Shubert, musical director of the Star, Brooklyn, and well known song writer, will sail next Tuesday on the S. S. Reliance to visit his mother in Bohemia. He will return in about two months.

WOOLCOTT GOING TO HERALD

Alexander Woolcott, dramatic editor of the New York *Times*, will assume the same position with the New York *Herald* next month, when his contract with the *Times* expires.

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BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Minneapolis, 25-30; Gayety, Milwaukee, Oct. 2-7.
Big Jamboree—Empire, Toledo, 25-30; Lyric, Dayton, Oct. 2-7.
Billy Watson Beef Trust—Hurtig & Seamon's, New York, 25-30; Empire, Providence, Oct. 2-7.
Bon Tons—Majestic, Jersey City, 25-30; Miner's, Bronx, New York, Oct. 2-7.
Broadway Brevities—Gayety, Kansas City, 25-30; Gayety, Omaha, Oct. 2-7.
Broadway Flappers—Gayety, Milwaukee, 25-30; Columbia, Chicago, Oct. 2-7.
Bubble Bubble—Grand, Worcester, 25-30; Hurtig & Seamon's, New York, Oct. 2-7.
Chuckles of 1923—Gayety, Boston, 25-30; Columbia, New York, Oct. 2-7.
Dave Marion's Own Show—Gayety, Omaha, Neb., 25-30; Gayety, Minneapolis, Oct. 2-7.
Flashlights of 1923—Palace, Baltimore, 25-30; Gayety, Washington, D. C., Oct. 2-7.
Follies of the Day—Gayety, St. Louis, 25-30; Gayety, Kansas City, Mo., Oct. 2-7.
Frank Finney Revue—Gayety, Pittsburg, 25-30; Colonial, Cleveland, O., Oct. 2-7.
Folly Town—Gayety, Buffalo, 25-30; Gayety, Rochester, Oct. 2-7.
Giggles—Empire, Providence, 25-30; Gayety, Boston, Oct. 2-7.
Greenwich Village Revue—Miner's, in the Bronx, 25-30; Casino, Philadelphia, Oct. 2-7.
Hello Good Times—Empire, Toronto, Can., 25-30; Gayety, Buffalo, N. Y., Oct. 2-7.
Sam Howe's Show—Columbia, Chicago, 25-30; Star & Garter, Chicago, Oct. 2-7.
Jimmie Cooper's Beauty Revue—Colonial, Cleveland, 25-30; Empire, Toledo, O., Oct. 2-7.
Keep Smiling—Orpheum, Paterson, 25-30; Majestic, Jersey City, Oct. 2-7.
Knick Knacks—Star & Garter, Chicago, 25-30; Empress, Chicago, Oct. 2-7.
Let's Go—Gayety, Louisville, 25-30; Gayety, St. Louis, Oct. 2-7.
Maids of America—Gayety, Detroit, 25-30; Empire, Toronto, Ont., Oct. 2-7.
Mimic World—Lyric, Dayton, O., 25-30; Olympic, Cincinnati, Oct. 2-7.
Mollie Williams' Show—Empress, Chicago, 25-30; Gayety, Detroit, Mich., Oct. 2-7.
Radio Girls—Cohan's, Newburg, 25-27; Rialto, Poughkeepsie, 28-30; Casino, Brooklyn, Oct. 2-7.
Reeve's Show—Casino, Boston, 25-30; Grand, Worcester, Mass., Oct. 2-7.
Rockets—Open 25-30; Cohan's Newburg, Oct. 2-4; Rialto, Poughkeepsie, 5-7.
Step on It—Gayety, Washington, 25-30; Gayety, Pittsburg, Pa., Oct. 2-7.
"Sliding" Billy Watson, Fun Show—Empire, Newark, 25-30; Orpheum, Paterson, Oct. 2-7.
Social Maids—Columbia, New York, 25-30; Empire, Brooklyn, Oct. 2-7.
Step Lively Girls—Olympic, Cincinnati, 25-30; Gayety, Louisville, Ky., Oct. 2-7.
Talk of the Town—Binghamton, 2-7; Colonial, Utica, 28-30; Gayety, Montreal, Can., Oct. 2-7.
Temptations of 1923—Gayety, Rochester, 25-30; Ithaca, N. Y., Oct. 2; Elmira, 3; Binghamton, 4; Colonial, Utica, 5-7.
Town Scandals—Casino, Brooklyn, 25-30; Empire, Newark, N. J., Oct. 2-7.
Wine, Woman and Song—Empire, Brooklyn, 25-30; Majestic, Scranton, Pa., Oct. 2-7.
Wonder Show—Gayety, Montreal, Can., 25-30; Casino, Boston, Oct. 2-7.
Youthful Follies—Casino, Philadelphia, 25-30; Palace, Baltimore, Md., Oct. 2-7.

MUTUAL CIRCUIT

Broadway Belles—Open, 25-30; Olympic, New York, Oct. 2-7.
Band Box Review—Plaza, Springfield, Mass., 25-30; Howard, Boston, Oct. 2-7.
Baby Bears—Broadway, Indianapolis, 25-30; Lyric, Dayton, O., Oct. 2-7.
Follies and Scandals—Bijou, Philadelphia, 25-30; Folly, Baltimore, Oct. 2-7.
Frances Farr and Her Pacemakers—Lyric, Newark, N. J., 25-30; Rialto, New Brunswick, N. J., Oct. 2-7.
Heads Up—Folly, Baltimore, 25-30; One Nighters, Oct. 2-7.
Hello Jake Girls—Garden, Buffalo, 25-30; Family, Rochester, N. Y., Oct. 2-7.
Jazz Babies—Rialto, New Brunswick, N. J., 25-30; Bijou, Philadelphia, Oct. 2-7.
Jazz Time Revue—Empire, Cleveland, 25-30; Akron, O., Oct. 5-7.
Kandy Kids—Lyric, Dayton, 25-30; Lyceum, Columbus, O., Oct. 2-7.
Laffin Thru 1922—Majestic, Albany, 25-30; Plaza, Springfield, Mass., Oct. 2-7.
London Gayety Girls—One Nighters, 25-30; Duquesne, Pittsburg, Oct. 2-7.
Lid Lifters—Lyceum, Columbus, 25-30; Empress, Cleveland, O., Oct. 2-7.
Mischief Makers—Akron, O., 28-30; Band Box, Cleveland, O., Oct. 2-7.
Monte Carlo Girls—Elgin, 28; Sandusky, 29-30; Band Box, Cleveland, 25-30; Garden, Buffalo, N. Y., Oct. 2-7.
Pell Mell—Empire, Hoboken, 25-30; Gayety, Brooklyn, Oct. 2-7.
Pepper Pot—Gayety, Brooklyn, 25-30; Lyric, Newark, N. J., Oct. 2-7.
Pat White and His Irish Daisies—Howard, Boston, 25-30; open, Oct. 2-7.
Playmates—Olympic, New York, 25-30; Star, Brooklyn, N. Y., Oct. 2-7.
Runaway Girls—Duquesne, Pittsburg, Pa., 25-30; Broadway, Indianapolis, Oct. 2-7.
Smiles and Kisses—Star, Brooklyn, 25-30; Empire, Hoboken, N. J., Oct. 2-7.

RUBINI AND ROSA CLOSING

Rubini and Rosa will close with the "Social Maids" at the Columbia Saturday. They tendered their notice in Boston last week. The act will return to vaudeville.

LETTER LIST

LADIES

Barnes, Cora
Brenon, Kathleen
Carrington, Nan
Conroy, Patsy
Earle, Julia
Florence, Naomi
Gallagher, Daisy
Kennison, Jessie
Leagen, Fern, Mrs.
Lynn, Helen
Madison, Ruth
Mallia, Maudie, Mrs.
Merrill, A., Miss
Mullini, Kate
Ronzio, Ralph, Mrs.
Thorne, Buddie
Van Nell, Blanche
West, Louisa

GENTLEMEN

Albani, C.
Chipman, E. Z.
Davis, Dan
Evans, Ernest
Fay, Christopher
Kelton, Aryan
Lawson, Jack
Lloyd, Billy
Marco, James
Michaels, Joe
Robinson, Sammie
Seyon & Garner
Yockney, J. K. C.

LEXINGTON ON "SUBWAY CIRCUIT"

The Lexington Theatre will be added to the "subway circuit." After experimenting with several forms of entertainment, the management will now offer regular first class attractions. The legitimate booking offices, however, have asked the house to guarantee attractions for the first ten weeks. The management has already accepted the proposal as reasonable.

The house has been booking independently for the past two seasons, asking a weekly rental of $2,500 for "the four walls."

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Jack Shargel and Art Rogers closed last Saturday night with the stock company of the Minsky Brothers National Winter Garden.

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1713—H. A. Yerkes—Material.
1714—Theodore A. Wilde—Monologue.
1715—Chas. Brave—Title.
1716—Harry Fuller—Act.
1717—Murray & Al Howard—Material.
1718—Rich & Cannon—Recitation.
1719—Martell & West—Trick.
1720—C. W. Burcham—Song Poem.
1721—Sweet & Hil—Act.
1722—Harry J. Stutzlen—Musical Comedy.

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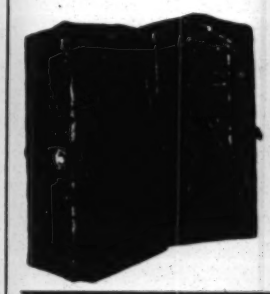

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